

ART AND ARCHAEOLOGY

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MARCH-APRIL, 1933

THE ARCHAEOLOGICAL SOCIETY OF WASHINGTON

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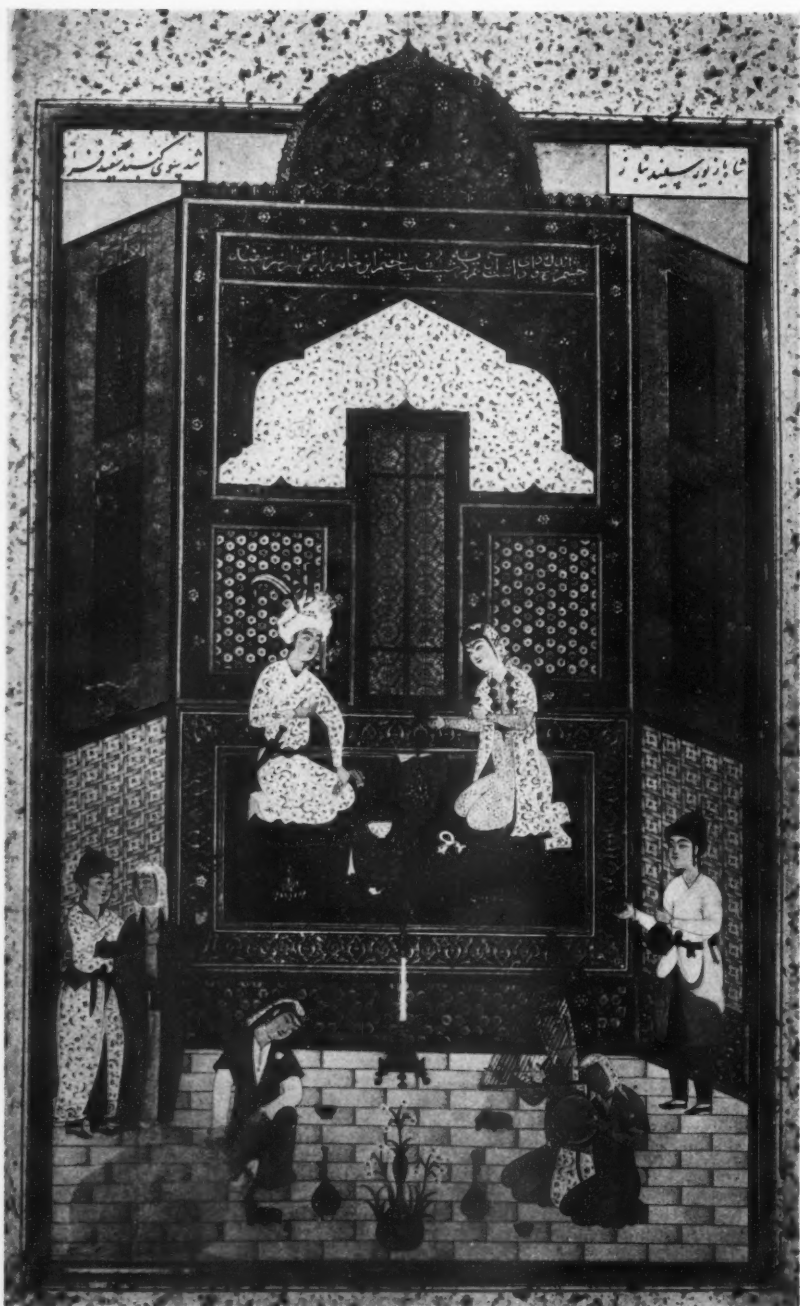
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Courtesy of the Metropolitan Museum of Art

PERSIAN PAINTING, 1525 A. D. GOLD AND COLOR

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXXIV

MARCH-APRIL, 1933

NUMBER 2

THE PAINTINGS OF ASIA

By CHARLES FABENS KELLEY

Curator of Oriental Art, The Art Institute of Chicago

IN these days of constantly broadening art formulae it should be easier to understand and enjoy the painting of the Orient than ever before, for we are no longer repelled by forms of art expression which are not entirely familiar to us. It is hardly to be wondered at that we are comparatively uninformed on the subject of Asiatic art for there has been little opportunity to see fine things outside of Asia, and even in the Asiatic countries the difficulties of viewing collections are great.

It is only within the last few years that those who wished to study the painting of the Far East could find enough material outside Asia to enable them to form an intelligent opinion, except for the outstanding collections in the Boston Museum of Fine Arts, which are still unrivalled. The majority of Asian travellers had had no chance to see great works of art, and most of the paintings that had been brought back to Europe and America had little more to recommend them than the decorative qualities which are sel-

dom absent from far eastern painting of almost any grade. Only a peculiar combination of happy circumstances was responsible for the Boston collection, begun by Fenollosa when he was acting as Fine Arts Advisor to the Japanese Government, not long after Commodore Perry had negotiated the treaty which permitted intercourse with western nations at a time when very few Europeans or Americans had visited Japan. Although America and Europe had long maintained a trade with China, she was regarded solely as a country profitable for trade and not as the home of any particular culture, and consequently the things which were brought back by adventurous sea captains and their globe-trotting successors had been purchased as curiosities remarkable for their skilful and curious craftsmanship, and not for their art content. Any paintings among them were of the most ordinary type.

The present advancing understanding of the art of Asia has resulted in a change of the viewpoint which first classed all Asiatic

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Courtesy of the Art Institute of Chicago

A JAPANESE COLOR PRINT BY KIYONAGA (1742-1815)

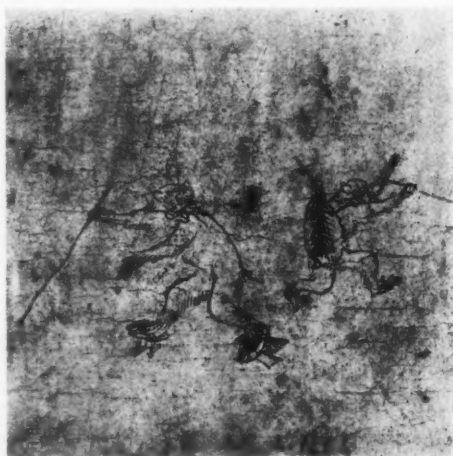
craftsmanship as "curios". We are beginning to realize that the art of Asia, scarcely mentioned in the histories of art twenty-five years ago, may be the equal of anything the Occident has produced. Our new knowledge (and a little knowledge is a dangerous thing) is a matter of very recent development.

It is possible that except for those familiar with the collections of the Boston Museum, Japanese prints were the principal factor in arousing interest and stimulating a desire for further knowledge. Even so discerning an æsthete as Whistler leaped to the conclusion that a Japanese print contained all there was to know about the art of the Far East. He was so fascinated by its color harmonies and mastery of composition that he did not suspect, as to be sure he had then no means of knowing, that the Japanese themselves, no

matter how much they might enjoy these prints, considered them merely as froth floating upon the surface of the fathomless ocean of art.

The prints had charmed us by their color and skilful composition and had aroused our curiosity by the use of symbols that were unfamiliar to us. This very unfamiliarity made a very direct appeal, but as collections of prints multiplied and we saw them more frequently, the unfamiliarity faded away, and we found it possible to discriminate more carefully. Only now after two or three decades, are we coming to some realization of the scope and power of the graphic arts of Asia, first introduced to us by these prints, and are wondering if perhaps our own formulae for art expression have been rather unnecessarily restricted. The "moderns" are beginning to discover things that Asia has known for many centuries.

Certain misconceptions, which may easily be cleared away, have arisen from too facile generalizations about the painting of the Far East. We have been told that all Asiatic art is so stiffly conventional as to be lifeless and



Courtesy of the Art Institute of Chicago

JAPANESE INK DRAWING OF MONKEYS IMPERSONATING BLIND BEGGARS. ATTRIBUTED TO TOBA SOJO, XIIth CENTURY B. C.

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Courtesy of the Freer Gallery
PERSIAN ILLUSTRATION, XIVTH CENTURY. GOLD AND COLOR.

frozen: conversely, that there is nothing so wild and free and perfectly spontaneous as the Chinese brushstroke. It is said that perspective is unknown in the Far East, and that it is impossible for Oriental painters to represent expressions upon faces, or make anything more than the most general of characterizations. All of these notions are equally remote from the truth.

The basis for such opinions may be found in the typical Japanese print here illustrated which originally cost perhaps not more than fifty cents. The formality of the draperies seems at first sight stiff and there is indeed little expression on the faces although a definite type is indicated. This is not due to any inability on the part of the artist, however, but to the fact that in Japan it is considered good breeding to preserve a certain masklike and impersonal serenity. There are no brushstrokes to be seen, of course, but the engraver's tool which followed the brush-

drawn sketch has a fine sweep; its spontaneity is the result of perfect confidence, and the control born of long practice. There is nothing casual nor unpremeditated. The perspective does not check up by our standards, but it is perfectly adequate. Nevertheless, regardless of all these differences, slight or great, we have a beautifully arranged and graceful composition, no part of which is negligible. It is thoroughly adequate expression of a poetic idea. Can as much be said for many of our inexpensive illustrations?

There is a strongly prevailing impression that the Chinese and Japanese cannot paint things as they really are—that is, give to them the deceptive appearance of actuality: that everything they paint is highly stylized

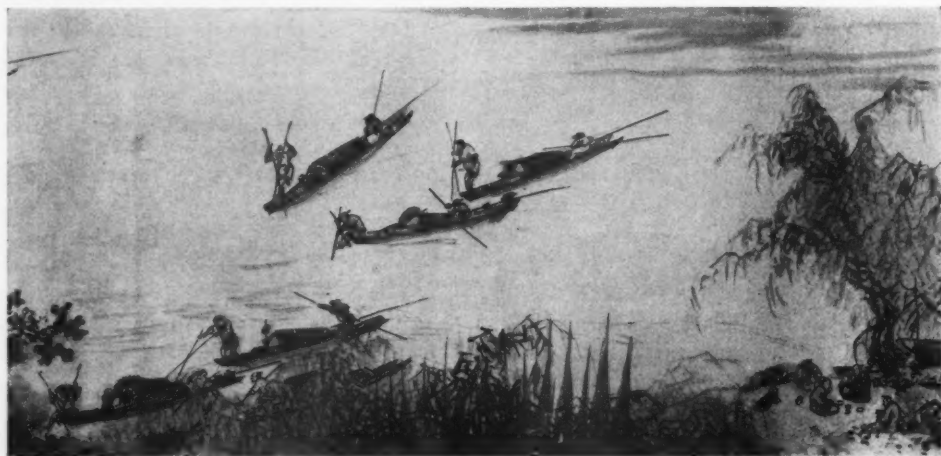


Courtesy of the Freer Gallery
CHINESE PAINTING: PIGEONS. XIIIth-XIIIth CENTURY. COLOR.

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and remote from nature. This is easily disproved by an examination of the dashing brush drawings attributed to a not entirely saintly Japanese Buddhist monk called Toba Sojo who is said to have lived in the twelfth century. Could any European artist of that time have interpreted nature so directly? Could anything be more incisive than his observation, or more adequate than his expression? At this point we reach one of the fundamental differences in the conceptions of art traditionally held by the East and

lows: "I am painting solely for my intellectual equals; I have something to say to them which I believe is within their comprehension, and which they will enjoy; because a few simple truths underlie all reality, the more simple and direct my statement can be the better; because they know that they are looking at pigments spread upon silk or paper I should spend no time trying to deceive them by making water look really wet, or by representing objects as if actually detached from their background, for that would



Courtesy of the Freer Gallery

DETAIL OF CHINESE SCROLL OF XVTH CENTURY BY TAI CHIN. INK AND COLOR.

by the West. The western artist has been occupied, since the middle ages, rather too much with the externals of things, requiring his public to formulate its own ideas as to the inwardness of the subject, according to its familiarity with externals. In such cases accidents of form or color became of equal importance with structural facts. This was perhaps largely due to Occidental artists having painted for too diverse a public, from being too sensitive to the criticisms of the crowd, and from having tried to please everybody.

An Oriental painter on the other hand might state his position somewhat as fol-

be stupid and vulgar; I would rather suggest the movement of water, so they may feel its rush, and represent the grandeur of distance and height rather than the mere illusions of them." The Oriental painter, then, regards himself in the same light as do Occidental poets. To him the painting is a poem graphically expressed rather than a closely reasoned statistical presentation, and he, better than any other, understands the art of omission. Extraneous ideas are simply not recognized. It is perhaps possible that we of the West have not permitted poetic license to our painters, except in the realm of color. We

A CHINESE BUDDHIST
PAINTING OF THE SUNG
DYNASTY (960-1279 A. D.).
COLOR.

*Courtesy of the Boston
Museum of Fine Arts*





Courtesy of the Boston Museum of Fine Arts

TIGER AND DRAGON. JAPANESE SCREEN-PAINTING BY KANO EITOKU (1543-1590)

have difficulty in conceiving or understanding emotional form.

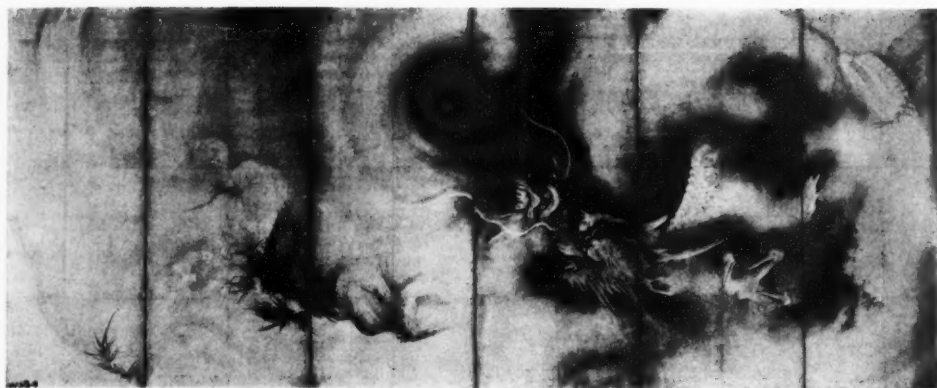
The technical methods common to the painters of China and Japan are as different from ours as can possibly be, and are more readily explained than appreciated. Every well educated man of these countries has devoted much time and intense thought to writing with the brush and is a competent critic of brushwork. He considers a handsomely written scroll beautiful in the same sense that he would think a painting beautiful. The

characters in the bamboo painting are considered an integral part of the composition, supplementing and completing rather than disfiguring it, and the connoisseur takes as much pleasure in the way the characters were written as in the way the bamboo has been painted. This is so alien to our point of view that it is extremely difficult for us to grasp. It is conceivable, then, that the thing which we may not enjoy in an Oriental painting, the thing indeed which may even offend us will constitute a principal merit in the eyes



Courtesy of the Boston Museum of Fine Arts

MONKEY-SCREEN IN CHINESE INK. A JAPANESE PAINTING BY HASEGAWA TOHAKU. (1539-1610.) INK.



Courtesy of the Boston Museum of Fine Arts

TIGER AND DRAGON. JAPANESE SCREEN-PAINTING BY KANO EITOKU (1543-1590).

of the painter's countrymen. No foreigner has succeeded in using a brush with equal proficiency with the Orientals in their own way of working. With us the brushwork is merely a means to an end: with them it is also an end in itself. Therefore they can gain a double enjoyment from contemplating a picture, first from the subject matter and its presentation as a composition—then from the "orchestration" of the brushstrokes. Now the spontaneity of an Oriental brushstroke is not due to the freedom of the moment but solely to perfect confidence based upon years

of practice. Each stroke is visualized before it is set down, and no matter how dashing it appears it is deliberately, though not necessarily slowly, done. It cannot be altered nor erased. Such amazing craftsmanship is something entirely too uncommon in European art since the days of Dürer. Borrowing a figure from music, we might regard Occidental brushwork as a piano transcription in which all the notes differ only in pitch and volume, while the Oriental rendition, with its marvellous variety of brushwork,



Courtesy of the Freer Gallery

PLUM BRANCHES IN FLOWER. DETAIL OF A SCROLL BY TSOU FU-LEI, XIVTH CENTURY. INK.

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Courtesy of the Boston Museum of Fine Arts

CHINESE PAINTING BY WU CHEN, EARLY XIVTH CENTURY. "BAMBOO IN THE WIND." INK.

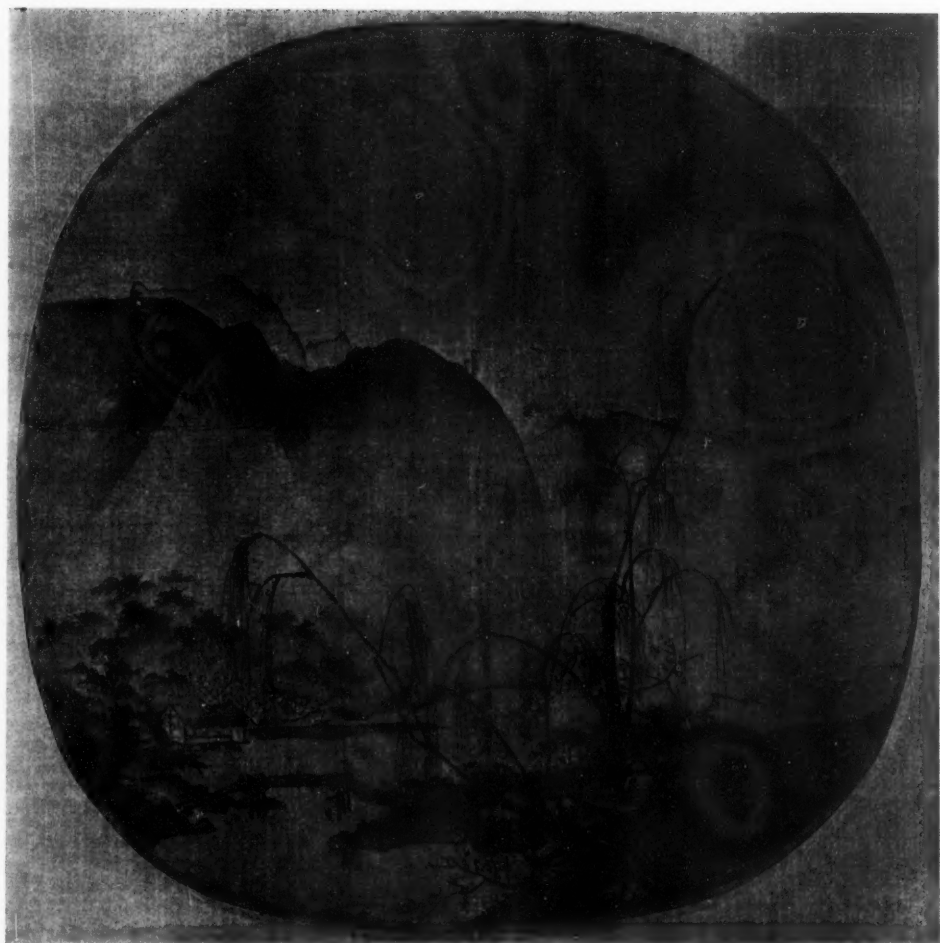
would resemble more the varied tone colors of a full symphonic orchestra.

Line, then, inevitably plays a great part in Oriental painting, much of which is in monochrome, running through all the rich greys and velvet blacks of Chinese ink. Although this is a medium which we do not often employ it does not seem strange to us, since we are accustomed to seeing so many reproductions of paintings in black and white in art-books and magazines—for example, in this journal. In such cases we unconsciously substitute our ideas of what the color of the original painting must have been, but in the ink paintings of China and Japan, among which are some of the very greatest of all their works of art, there is never a thought that color has been omitted, or, indeed, would have been an added attraction. A glance at the splendid monochrome screens

Dragon and Tiger by Kano Eitoku will make this perfectly clear. The swirling clouds, the rushing water, the menacing, fufry tiger, the scaly, coiling dragon, the rugged pine tree, the wiry bamboo grass—all these are represented in Chinese ink by brushstrokes of unbelievable variety and in a most convincing way.

Color, when used, is employed arbitrarily and only for its decorative value. In ecclesiastical painting there is frequently much gold and rich color in the same spirit as the early painting of the Italian Renaissance, but as a rule, whatever the subject matter may be, though color is used, the whole rhythm and balance of the work still rests directly upon a monochrome structure. The areas of color are generally flatly applied, and the black brush-drawn outlines of the colored areas are rather less free and calligraphic than in the monochrome paintings.

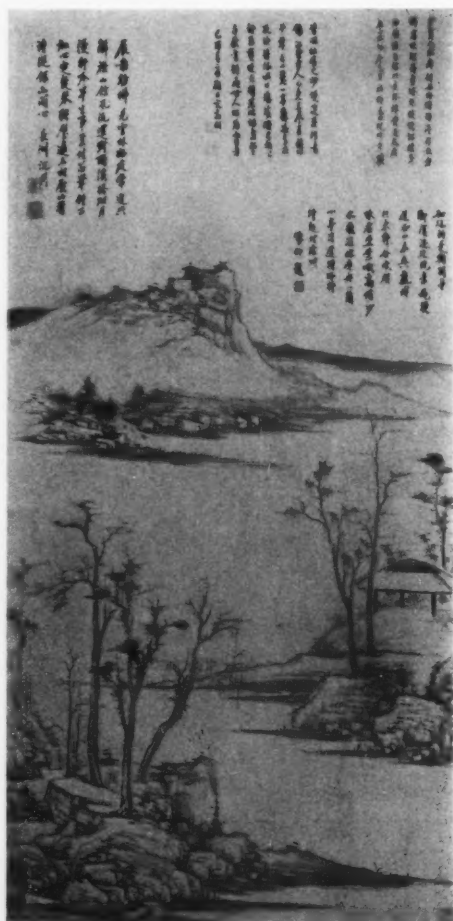
Although great variety of subject may be found in the paintings of China and Japan there is not that urge to be distinctly individual and different which seems to be inherent in so many Occidental painters and which has founded so many little European schools of painting. An Occidental painter would like to believe that he could paint as well as Rembrandt, but he would not wish to paint *just* as Rembrandt did—he would prefer to preserve his own individuality. The Oriental painter is willing to sink his own personality in the great sea of Buddhist beliefs which regard man only as another and not necessarily important example of nature's myriad phenomena, and would like to believe that he was painting exactly as one of his immortal predecessors had done. This derives from the strength of Confucian tradition. The Zen doctrine that all forms of nature have within them potential Buddhahood induced in the Chinese painters of the Sung Dynasty (960-1279 A. D.) a reverent attitude toward nature which accounts for the tremendous appeal of Chinese landscape



Courtesy of the Boston Museum of Fine Arts

LANDSCAPE ATTRIBUTED TO MA YUAN, A PAINTER OF THE SUNG DYNASTY. (960-1279). INK.

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Courtesy of the Freer Gallery

CHINESE LANDSCAPE OF THE YUAN DYNASTY (1279-1368 A. D.). ATTRIBUTED TO NI TSAN. INK.

painting. Here the painters of the Flowering Kingdom reached their highest form of expression, but they did so just as the Greeks had achieved supremacy in sculpture, by ringing the changes on a very limited theme. Mountains and water (*San-sui*, the Chinese word for landscape painting) will give some idea of their most absorbing interests, and are to be found in most of their great landscapes. It is amazing what an infinite variety

of treatment the same landscape motives have been made to reveal.

Their intense desire was to express the universe in terms of landscape and this, in the best period, they accomplished with utter simplicity. And again in paintings of birds, flowers, animals and fish that have not been surpassed, we see another expression of the Zen doctrines teaching the universal importance of everything, however small. Sometimes these animal paintings are sufficiently close to nature to serve as acceptable zoological material and sometimes they are dashed in so elusively that we are at a loss as to the actualities of form, but can nevertheless sense the true spirit of the creatures as no photographic representation could convey it. This elusive type is seen at its best in the *Monkey Screen* by Tohaku, which is famous wherever Japanese painting is known. It is indeed the work of a true poet, using a medium other than words.

The religious paintings representing deities and celestial beings vary from the stodgy mechanical performances common to all the world, to occasional flashes of real inspiration and true religious feeling. Color was here extensively used because of its sumptuous emotional appeal, so this type of picture loses far more in reproduction than the great landscapes of which the best were generally in monochrome. The seated Buddha with the dragon and saints and the Taoist deities of earth show two unusually good examples. The finest of the great religious wall frescoes, because executed on very perishable foundations, have undoubtedly perished.

The paintings of China and Japan have been discussed together because they are based on the same broad traditions. They have many likenesses and also distinct differences. It must not be thought, as has often been casually assumed, that the Japanese are inferior to the Chinese in artistic stature. Neither are they identical in their point of view. Chinese painting has always

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been admired in Japan. Conversely when the great Japanese painter Sesshu (1420-1506) went to China to study the Chinese masters told him that his skill was greater than theirs. With a common cultural heritage they have developed differently, and have specialized along different lines. No Japanese landscape paintings may have the same appeal as the works of the Sung masters at their best, but no Chinese to our knowledge ever painted anything approaching the Tohaku money screen.

There is little in the painting of the other Far Eastern countries, with the exception of India, that is worthy to be compared with the work of China and Japan. It is either weakly derivative or else imperfectly developed, but a few words must be said about the painting of the Near East, which, while entirely dissimilar in its development, is yet based upon the same fundamental conceptions as to the functions of art.

So far as the early development of Persian painting is concerned we seem to have little definite knowledge, but recent discoveries would indicate a Sassanian school of painting of real merit which may have constituted the ground on which the structure of later Persian art was raised. At any rate, from the twelfth and thirteenth centuries the art of Persia was concerned almost entirely with the illustration of books and therefore developed in a different direction. At first, as in any illustrative art, it merely served to supplement the text. There was no other object than the clear conveying of an idea, as is easily understood from the picture of the prisoner in the hands of his captors. His sturdy and defiant bearing is straightforwardly conveyed without any meticulous attention to detail, and the brushwork, used as an outline for areas of color, is sufficiently well controlled. As the artists became more technically proficient, as new colors were added to their palettes, and the poetic, as distinguished from the strictly narrative side of

Mesopotamian literature developed, the purely representative interest waned, and the decorative possibilities of the art were stressed. Able illustrators vied with one another to produce those sparkling jewel-like effects that glitter in the descriptions of



Courtesy of the Boston Museum of Fine Arts
TAOIST DIVINITIES OF EARTH. CHINESE PAINTING
OF THE SUNG DYNASTY (960-1279 A. D.) COLOR.

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the Arabian Nights. Geometrical ornament and highly conventionalized natural forms flourished side by side, and in the best work of the latter period there is a mosaic of tiny patches of brilliant colors and gold compressed within boundaries of hair-fine lines of steely precision. It is practically an art of illumination with brushwork of equal proficiency, though by no means so great in range as that of the Far East. The narrow limits of the book demanded artistic victories on narrowly prescribed fields, and we wonder at the control which placed a line exactly where it was needed to the hundredth part of an inch. Some of the brushes used were said to have consisted of a single hair.

In India there had been a great art of religious fresco painting which had died out long before the Mughal conquerors swept in from the west, establishing their courts and founding their culture upon Persian models. Many of the princes married Hindu wives and Hindu craftsmen were attracted to their courts, so that strong influences modified the Persian types. They too had painters attached to their courts who combined in their work some of the qualities of both countries. There is a growing particularization in the representation of form and a preoccupation with portraiture on a very small scale which, in the seventeenth and eighteen centuries, can be partly traced to European influence. It was nevertheless still an art of miniature, though generally somewhat larger than illustrations for poems and narratives. Some astonishing court scenes were painted containing scores of easily recognizable portraits done with all the precision of a Holbein, although the heads may be half an

inch or less in height. Nothing so skilful has been seen in the miniature painting of Europe. Yet with all this careful observation of natural forms and their exquisitely subtle delineation there was never any attempt at creating the illusion of solid or detached forms. That seems to be entirely foreign to Asiatic ideas.

Of course the decorative quality of Asiatic painting is immediately apparent to all students of art, but if we look no further than this we have only scratched the surface. The Oriental painters, like the best of the Occidental, have always believed that all painting must be satisfactory in pattern, tone and color, regardless of subject matter or purpose. Any picture lacking in these essential qualities was too amateurish for serious consideration.

The brilliant or subtle brushwork, the rich blacks and delicate greys, the gorgeous or subdued colors, the sweeping rhythms, the subtle balances are all empty and meaningless without the vitalizing spark which is the spirit of the artist interpreting his cosmic themes. In the art of Asia, the cosmic may be reflected in small surfaces, and shines through humble exteriors.

The work of art, we must not forget, is completed in the artist's mind before he takes the final step of setting it down, which is the only part of the process that we can see. To be sure even to the Oriental peoples themselves much of their art is a closed book, for they must have the spirit of the connoisseur to taste it to the full. We too must have something more than a smattering of æsthetic longings to get below the surface.





IN THE HYKSOS BURIALS THE BODIES WERE LAID COMPOSED AT LENGTH. THIS WAS NOT THE CASE IN EARLIER GRAVES OF THE CANAANITES.

THE PEOPLES OF PALESTINE

By SIR FLINDERS PETRIE

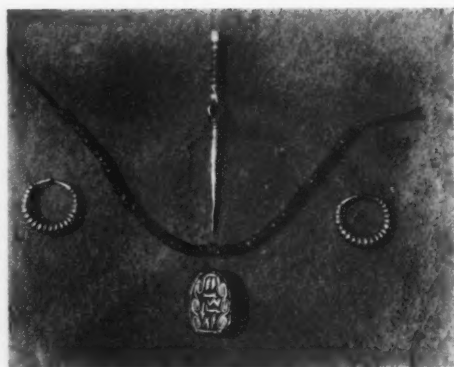
THE speed of discovery has never been so swift as in the last hundred years, and this not only in physical science but also in the science of discovering the past of man. The observation of flint implements was scarcely begun eighty years ago, the study of small antiquities is but fifty years old, the sequence-dating which sub-divides Eastern civilizations was started thirty years ago. The methods of collecting and interpreting such evidence have grown by force of circumstances, and as a recent example the work on the city of Old Gaza in south Palestine is here outlined.

This is the largest early site in that land, it is covered with sherds of Bronze Age pottery and surrounded by a vast fosse. Choosing a convenient corner we began clearing about a fiftieth of the whole; walls soon appeared, and in the upper rooms were found scarabs

with the name of a great Hyksos king, Apepa I, under whom the mathematical papyrus was copied. From Egyptian records this gives a date of 2250 B. C., the latest date of occupation of the city.

Why was this place deserted? The ground, though fertile, is now bare of any habitation for some miles because of malaria, so that is a likely cause. Why did malaria arise in a district which had bred a large population? It now springs from the pools in the wide stream bed adjacent, which is evidently an estuary filled with silt. So we may read here a past like that of the Cinque Ports—an estuary harbor filled up, the port destroyed, malaria come, and the people fled elsewhere. Five miles away they found a healthy site, the modern Gaza, though without any natural advantage.

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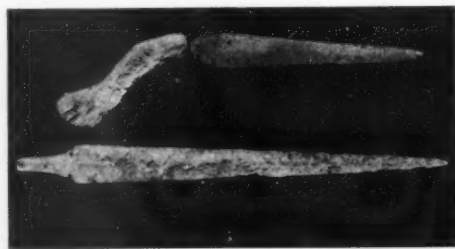
GOLD AND CARNELIAN HYKSOS JEWELRY.

The Hyksos people, thus traced by kings' names here, are always credited with the introduction of the Asiatic horse to the west. No horse is known in records before their time, but suddenly it became common afterwards. In a cemetery by our town burials of men and horses together are usual; these must be credited to the Hyksos, as the pottery is like that in the town. But with the same pottery are other burials entirely different, where the bodies are not laid composed at length, but buried with limbs spread out, as they may have died. These must be the old Canaanites who were overrun by the Hyksos migration.

The Hyksos were a nomadic people, using the local weapons and pottery, whether in Palestine or in Egypt; they cannot, therefore, be the builders of the substantial streets and houses of the city, or the makers of great quantities of good pottery. Evidently a sedentary people—the old Canaanites—were the civilized factor, and were dominated by the Hyksos in the Turkish manner. To these Canaanites we must attribute the solid brick buildings, with bricks twelve times the weight of ours—the shrines with ablution places covered with sea-shells, baths, hearths, privies, and an abundance of pottery. They also imported fine painted pottery from Anatolia and Cyprus.

Earlier still there was a time of desolation, when about eight feet of soil and sandstone was denuded from parts of the country. This break in the occupation agrees with the time of the conquest of Egypt by a north Syrian people, who are distinguished by using badges or amulets of a button form. Such are found by the hundred in Egypt at the close of the VIth Dynasty, and the VIIth and VIIIth Dynasties were of Syrian kings; yet there is not a single such badge found in our city; those people swept through the place without occupying it. Before this desolation and denudation we find an entirely different kind of civilization. The tombs are formed by a square pit with a slab of stone in it covering the door of a domed sepulchre. In such tombs are large jars, dishes and cups entirely different from all that come after. These people—of the Copper Age—must then be of a race with an entirely different civilization, before the North Syrian swept through the land. Their early period is certain because the denudation has in places entirely swept away such tombs, leaving only the floor, and the door slab standing up amid the desolation.

To them must be attributed a tunnel five hundred feet long, one end of which was washed away by the denudation which followed them. The tunnel ran out from the gate of the city into the country, and was coeval with the great fosse round the city. This vast cutting for defence was therefore



(UPPER) A SKEW-HANDLED DAGGER.
(LOWER) A FINE COPPER RAPIER FROM ONE OF THE TOMBS.

ART AND ARCHAEOLOGY

due to the Copper Age folk. It has a vertical drop of about twenty feet, and then a long slope up of a hundred and fifty feet at an angle of 34 degrees, on which no one could crawl. Just the same defence appears at Homs in Central Syria, so this civilization seems to have been general.

The date of this Copper Age must be before the end of the VIth Dynasty of Egypt,

into successive styles of flint work and pottery, and we begin to see a continuous picture of changes in the past over more than eight thousand years in Palestine.

Now it may be felt that these results, cut and dried, are well enough, but what is the actual process of getting such information out of the ground? To some arm-chair folk it seems like wandering round and looking at



THE HYKSOS ARE CREDITED WITH THE INTRODUCTION OF THE ASIATIC HORSE TO THE WEST. THE PHOTOGRAPH SHOWS A HORSE-BURIAL A THOUSAND YEARS BEFORE ANY MEDITERRANEAN HORSE WAS KNOWN.

as the VIIth Dynasty wiped it out. Beads found in a tomb are like those early in the VIth Dynasty, and the type of tomb is familiar in the IIIrd to VIth Dynasty in Egypt. From one tomb is the fine copper rapier, yet there were traces of Neolithic handles to the pottery. So we can carry back the civilization of Palestine here to 3500 B. C., and see many civilizations before the Israelite invasion. The Neolithic Age has in the previous season, already been divided

a lot of men in holes, waiting for casual things to turn up. It really means tight organizing of some four hundred workers. They have to be carefully chosen from a much larger number that come for work; then trained and selected, requiring constant attention for the personal touch and influence to keep them up to the mark, and get the best out of their natures. Every morning at dawn one must turn out and have breakfast, so as to be ready to whistle the

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TO THE PEOPLE OF THE COPPER AGE MUST BE ATTRIBUTED A TUNNEL 500 FEET LONG, WHICH RAN FROM THE GATE OF THE CITY TO THE COUNTRY OUTSIDE THE FOSSE.

work to start as the sun begins to appear. There must be a cheerful greeting to all the best men, and a smile and nod to each of the children. Every digger should be told what is the purpose of his work, what he has to expect and what he must look out for in the course of excavating a site.

There must not be any middle-man or overseer between the English student and the laborers. He must give them his own personality of encouragement and intention; a supervisor who cannot do that ought to change his job—he is no excavator. Nor must this be unsupported by rewards. A few potsherds that are selected mean a penny or two to the man, for a necklace of fine beads five or ten shillings, for any old gold or silver metal value is given. This is not merely a cold bargain; it is given cordially as a sharing of success by both parties. The more you know of the families and characters of the men, the more they feel contented and look on you as a part of their well-being in life. Then they will follow you over deserts and across seas with cheerful confidence.

For the scientific value of the work full attention must be given to marking up the position and level of everything that can have a meaning. This needs constant observation. The sense of the place must be traced in order to interpret the meaning of each thing as found. The date of each part is keenly argued among the English staff, until decisive things may fix it. But without thus feeling the uncertainties to begin with, the crucial evidence might be overlooked. As a site is developed the really decisive points are gradually grasped, until at last work becomes a precise search to settle cardinal details for filling up the mental picture. All of this implies the organic sense of an excavation; it is like a person with whom you gradually become familiar, and can at last cross question about details.

Mapping must, of course, be constant, day by day, giving causes for speculation and showing where details have to be searched for and settled. Drawing diagram outlines of everything worth keeping gives the best form of record for its place and level. All the new varieties of pottery must be drawn, *(Concluded on Page 106)*



THE DOORWAY IN A CANAANITE HOUSE, LEADING TO THE HALL.



NOVEMBER STORM, BY STANLEY W. WOODWARD.

THE ONE HUNDRED TWENTY-EIGHTH PHILADELPHIA ACADEMY OF FINE ARTS SHOW

By ARTHUR STANLEY RIGGS

All photographs by The Chappel Studio, Philadelphia

ART and medicine are the two subjects about which more opinionated nonsense is talked than any reason can compass. Of art in the past year, written-out critics have declaimed that it is doing all manner of extraordinary things. Yet to a cool observer not, like Scott, forced to fill columns for the printer who is always just one jump behind, most of such criticisms seem like literary mysteries. Art is what it always has been. So are artists. Fashions change with the growth of exper-

ience and wisdom, but human nature remains pretty constant.

The question largely at issue in every such major exhibit as the 128th Philadelphia Academy of the Fine Arts Show which opened January 29, is whether or not the artist of today recognizes this fact. The rebellious younger generation in art, like kittens with their eyes just opened, see a strangely terrifying world. Something is clearly wrong with it. It ought not to be what it looks like to them. Full of the valor

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of inexperience, they strive to express through the media of distortion, exaggeration, myopic and half-formed philosophy, to say nothing of downright bad workmanship and misconception of the properties and functions of color, their attitude of protest—their

ways brutal, and that art to be true must show only that aspect, is pure nonsense. Many things in life are tacitly ignored, or if spoken of at all are treated in a manner void of offense.

The younger painters are learning to do



RECLINING NUDE, BY JOHN R. GRABACH.

striving for a better and more truthful representation of life in all its aspects. Sometimes astonishing results are secured. But to swing antipodally away from the dry sweetness and commonplace of the purely academic to terms of brutality, dirt and deliberate offensiveness is to ask us all to be morons of the same quality. The theory that life is al-

this, as a group. They do not yet seem to have learned not to paint for the big shows. In this respect—I know I am tilting at windmills!—they are insincere. Nobody with a gleam of intelligence and the slightest first-hand knowledge of good painting can look patiently at half the pictures shown in any great exhibit. Of whatever type, class or



THE STORM, BY FREDERICK WAUGH.

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MISS PEGGY FISHER, BY ROBERT SUSAN.

school, they reveal the fact instantly that they have been painted not because they had to be, not because a soul was crying out for expression, but to "get past the jury". The critics all know this. So do the juries. It is high time for a new deal if we really want the public educated along the lines of sound painting and sculpture.

In the current Philadelphia Show there is a larger cross-section of American art than was the case in the Corcoran Biennial. Accordingly, the Philadelphia Show is less balanced. It has some higher peaks and considerably lower depths of failure than the everer Washington exhibit. But it is a profoundly interesting group, in which we find much to be thankful for, some things to condemn, and not a little to ignore as merely worthless and wasted effort. Numerically, it is a considerably bigger show than the Corcoran, with the additional feature of sculpture. It also has certain quite distinct elements not so noticeable in the other ex-

hibit. For one thing, the classification of its canvases embraces a greater variety of themes, and for another, the outstanding examples in these various classes seem to me stronger and more thoroughly reasoned out. There is, of course, as must be expected, a good deal of sheer waste, and one prize went to a freakish thing so difficult to understand that the comments of the lay observers were distinctly interesting—much more so than the canvas itself, with its watery imitation of French pointillism. Its painter, by the way, said of his work, according to press reports, that he believes thoroughly that "painting should be a personal expression, and I look on the items of a subject as being plastic". He also denies that he is a pointillist. All very well, and nobody much cares whether a man wear boxing gloves with evening dress; but does self-expression of that type accomplish much beyond revealing the eagerness of the so-called expressionist for the interest of



JEROME MYERS, BY WAYMAN ADAMS. AWARDED THE WALTER LIPPINCOTT PRIZE.

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the very mob for which he affects contempt? *Pool at Ilk* is the title of the canvas, and it is not reproduced here for the simple reason that its coloring is so wishy-washy and its character so weak no black and white half-tone can make it look like ten dollars' worth of engraving. In fact, *Pool at Ilk* looks more a broken-down Roman tenement among mangy cypresses than it does like a sylvan puddle. Yet a jury of eminent painters gave it the Temple Gold Medal as being the best oil painting in the show. When shall we have a jury of critics, instead of painters; a jury which will be literally free to exclude and to reward solely on the basis of accomplishment and merit? We are coming to something of this sort, for though painters understand technique, they are the weakest judges in the world of intrinsic merit in the large.

Of the 452 paintings in the exhibition, by far the larger number is made up of works



INTERVAL, BY POLLY THAYER.



PAT, BY MARIE DANFORTH PAGE.

which bear out Spengler's harsh judgments as to technical dexterity and lack of that genuine thinking which alone can redeem superficial achievement. In classification, the landscapes far outnumbered everything else. To satisfy myself that the trend of current painting is definitely back toward nature, every exhibit was classified with care according to the catalogue listing. The results were interesting, since they disclosed that 121 landscapes were hung, as compared with seven canvases distinctly of the freakish type and but 26 definitely assignable to the city for their theme. Forty-five portraits more than quadrupled the ten marines. If the figure-paintings, pattern-group and costume and *genre* classes are combined, they number 121, with 56 figure, 50 *genre*-and-costume and 15 pattern-pictures. In other words, while landscape as a theme easily takes first rank, the human image in some

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form not immediately evident as a portrait comes next in order; but if these groups are combined with the nudes, they outweigh even the value of nature to the present day painter. Nudes with ten examples, studio scenes with five, and a considerable element numbering fifty canvases not easily assigned to any of the foregoing types, complete the list.

What does it mean? Has this classification any true significance? Can we judge the way contemporary painting is going by this arrangement? As well judge political events by the way the wind blows at convention time! In point of fact, if any close classification is made at any show, it will disclose much the same condition: that the painter's interest for the most part focuses upon phases of life, the larger one of nature in the open, and the smaller as manifested in the individual human; and the saner and more gifted the painter, the closer to facts will his canvas approximate, be it a big and sweeping landscape or a handkerchief-sized study of man.

It is of course inevitable that so large an exhibition should be spotty, and that among the soberer canvases there should be a few of the obviously experimental or freakish type, without significance except as manifestations of a striving after that unattainable object: the expression of the abstract in terms of the concrete. Such endeavors were the formless daubs called *Color Arrangement*, by Arthur Carles, *Composition in Color* by Breckenridge, the same painter's *Still Life with Bouquet*, and Sabatini's *Form in Space*. It is delightful never to grow up and become old and wise and experienced; but sometimes the naiveté of juvenescence puzzles the beholder. To call this sort of thing baroque, as did one Philadelphia critic, is to misread the entire spirit of that severely formal and conventionalized type, every swirl and iota of which has a clearly discernible meaning in ornament for its own sake.

On entering the South Corridor, where the

exhibit is assumed to begin, one sees plenty of excellent mediocrity covering the whole range of types and effects, culminating in such fine canvases as Ipsen's *Manuel*, Emil Bistram's *Juanita of Taos* (recently displayed in the Corcoran Biennial), and Frederick Waugh's masterly marine of the open sea, *The Storm*. This is Waugh at his best,



THE ARTIST'S WIFE, BY JOHN LAVALLE.

and if it be objected that the conception is academic, let somebody else try to better it. The painter has caught enough of the savage recklessness of unlimited fury in the roaring seas to spell grim reality to anyone who has lived through such a tempest.

Gallery A as a whole is free from any particularly bad painting, and it does contain



MADONNA, BY WILLIAM PAXTON.

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some distinctly fine things, notably Greacen's *Back Yards*, depicted in a thin, greyish light or mist characteristic of a city morning; Polly Thayer's interesting and successful portrait, *Interval*, in which the painter has displayed her sound knowledge of composition and textures: and Violet Oakley's

finest things in the Show, as well as some of the worst. Miss Oakley again discloses her versatility with a *Rabindranath Tagore* painted with a ghostly halo: a fine character study, unfortunately sentimentalized. Edward Hopper's big *Barber Shop* that attracted so much attention during the Cor-



THE KITCHEN FIRE, STILL LIFE, BY ELIZABETH OKIE PAXTON.

Carl M. Hansen. One of the absurdities of the show obtrudes itself in this gallery. A. S. Baylinson's knowledge of the *Eternal Woman* is such as to make the average man thank his kindly fates that he knows nothing of such montrosities.

Gallery B, largest of all the exhibition rooms save Gallery F, contains many of the

coran Biennial, again knocks one's eye out with its sunlit glare and baldness. All the same, it is a strong bit, and antipodal in sentiment from the Tagore portrait. Redfield this time seems a bit hasty in his *River Road*, and not up to his usual mark. George Biddle's *Harvest* looks to me badly painted and is certainly unpleasant in its harsh col-



AFTER LUNCH, BY CATHERINE MORRIS WRIGHT. THIS TOOK THE MARY SMITH PRIZE FOR THE BEST PAINTING BY A RESIDENT WOMAN ARTIST.

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oring. Dull color and a purposely rough technique mark Malcolm Parcell's *The Log Splitter*, also fresh from the Corcoran; but Jay Connaway's *Sundown Storm* is interesting in subject and treatment. *Miss Peggy Fisher*, by Robert Susan, and *A Visitor*, by Maurice Molarsky, are two attractive portraits of the pattern variety, admirably painted, with the edge on merit going perhaps to Susan. De Witt Lockman's *Miss E.* is another pattern, very delicate in golden white and turquoise, but David Swasey's *Portrait* discloses a fierce young female surrounded by a Grand-Rapids-furniture-factory type of woods whose trees rise about her somewhat as flames might surround a martyr. It is a relief to turn from such a striving for effect to Aldro T. Hibbard's strongly colored and well balanced landscape *Upper Timberland*, which has a distinctly masculine flavor.

I always wonder, on studying *genre* pictures painted in studios, why so many painters attempt the most exotic subjects without full first-hand knowledge, entire sympathy, and the time to paint *in situ*. George Gibbs is an excellent painter and a born romanticist. His eye for color is keen, his hand strong, and he seldom fumbles. Yet in his Spanish dancer, *In the Patio*, though his color glows to exactly the right degree, he has failed somehow to capture the bravura, the insolent assurance, the ferine spontaneity of the action. As a result, the dancer herself is posing, not giving her whole soul to the dance, as happens to be the case in all the southern Spanish dances, which hypnotize all who dance them to the point of complete unconsciousness of self.

In this same room John Sloan has another of his familiar disagreeable artificialities—*6th Avenue at 3rd Street*—which pass for life with the modern who desires only the surface of things; and Stefan Hirsch's *Three Donkeys* is a slander on the gentlest form of dynamite known to man. Here, too, is

N. C. Wyeth's fantasy *In A Dream I Meet General Washington*, highly praised by several local critics and recently given an Honorable Mention in the Corcoran. Another Corcoran exhibit in this room is Chapin's amusing and skilful *Boy Practicing*, a very human and appealing study of a lad with a wind instrument. Abram Poole shows *Miss Mary Taylor*, a keen pattern in black and white, and Anne Goldthwaite, in *Afternoon Siesta*, regales the onlooker with a mosquito-net absurdity not particularly well painted. As a whole, however, this part of the exhibit is worth study.

The South Transept discloses a greater degree of uniformity and fewer unpleasant or weak canvases than most of the other rooms, though it contains nothing of outstanding interest. Gallery E starts off with Albright's dismal and morbid *Verily, Verily He Loveth Me and I Him*, well painted but without an excuse for being. This is apparently one of those things deliberately painted to pass a jury, and all its good craftsmanship cannot make it of value. Alexander Brook's portrait of *Lincoln Kirstein* seems rather carelessly careful and affected. It is by no means the equal in good painting of his ugly but admirable *My Wife* shown at the Corcoran.

A woman, Marie Danforth Page, has one of the best character studies in the show in her powerful, rough, thoroughly human *Pat*. The genial shovel-man grins out of the canvas with childlike unconsciousness of rumpled hair and a needed shave. The brushwork and textures, the complete understanding by the painter of what she was trying to do, and the clear sympathy between her and her model, make this an achievement in which there is no trace of the feminine, but a strong mind and a sure touch. Farther along one comes to another magnificent marine, Stanley W. Woodward's *Storm Beaten*. He has another one, *The Sea*, on another wall of this same room, and a third, *November Storm*, in Gallery F. In this lat-

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ter the closeness of his observation and rendering of the ceaseless battering of heavy seas on the tangled rocks of the foreshore gives this elemental study somewhat the same general characteristics as those of Waugh's storm scene. In both one feels the ebb and flow of titanic forces. And each man in his selection of what to him was the vital thing in the vast panorama of wind-torn ocean, exercised such judicious selection that we grasp the whole theme from one very small note upon its margin.

The E room contains much of worth. Yarnall Abbott's *Stone Houses* is a sombre but strongly handled type, and Speight has a *Landscape*, also dark, and verging upon the mystic in treatment, while Arthur Spear's *The Crest* is a dashing little plastic of nereids upon dolphins which makes one take a second look at some of the sculptures which have the advantage of being in the round. There is a little of everything here for the observing eye, and two nudes are among the most curious pictures on exhibition. *Reclining Nude*, by John R. Grabach, can hardly be dismissed with the thought that it is just one more of those things. It is artificial—yes; it is posed to give the painter the opportunity to display his mastery of composition and technical skill; it is naturalism carried practically to its limits; but it is intrinsically interesting. It further makes the point that studies of this sort are in some respects the painter's best means of indicating his comprehension of what is really vital in life and anatomical thoroughness. No figure should be painted by any man who cannot do an acceptable nude. This particular study is also impressive to everyone who saw Grabach's prize painting, *Spring Planting*, in the Corcoran this winter. It also makes one indignant that a man who can paint so well should do so strained and false a caricature, regardless of its painting qualities. The other big nude in this room is D. L. Van Loan's *Figure*, a massive creature very much asleep in a big

chair, and on the whole gross in every line. To dispose of the other nudes while we are at it, there is Kenneth Miller's naked, fat, quite dead lady entitled *Seated Nude*; a furry person by Donald V. Coale which ought to be entitled *Why?*, and Leon Kroll's *Zelda*. The famous full-length over the bar of the late lamented Hoffman House bar in New York was better; but then Kroll is not Bouguereau in either skill or, what is infinitely more important, taste. Nudes are interesting and important until they reach the stage of outrage to every æsthetic principle; then they become



SUN DIAL, BY GEORGE LOBER.

advertising, and not of the highest quality at that.

Returning to the gallery under discussion, Tack's *Penitent Thief* needs no comment: it is Tack. Henry B. Snell and Charles H. Woodbury show excellent marines in a *Desolate Coast* by the former, and *Easterly*. Far removed from all this is a blazing still life, *Gladioli and Japanese Iris*, by M. Eliza-

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beth Price, a highly decorative piece of sparkling color against a gold background, and Jerry Farnsworth's trim and homey young *American Girl*.

It is in Gallery F that more of the best work appears, including canvases by many of the foremost painters of today. The ups and downs of quality here are perhaps more strik-



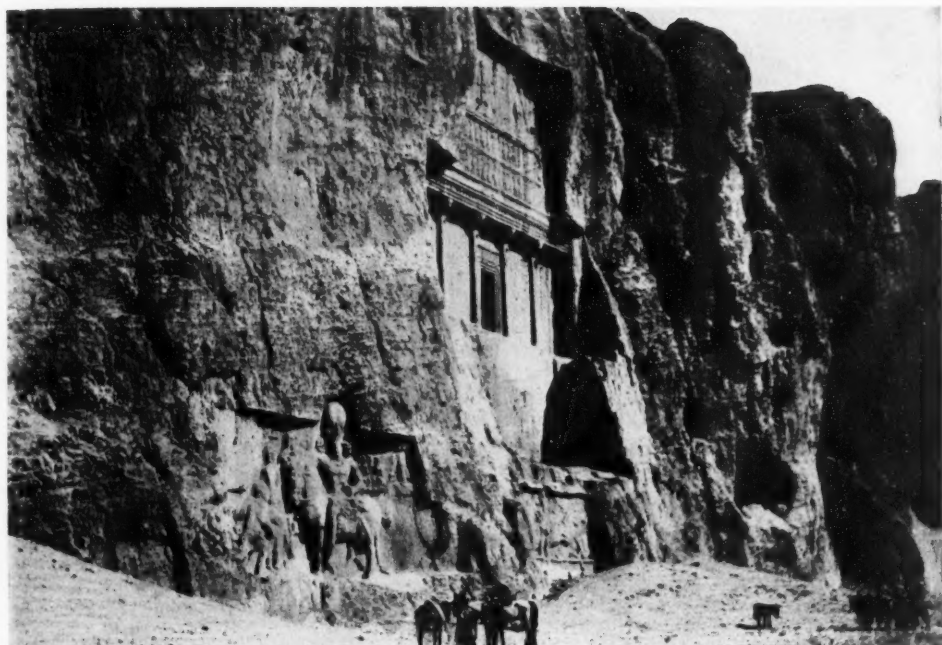
OVER THE WAVES, BY C. P. JENNEW EIN.

ing than elsewhere throughout the Show because of this fact, and one runs the gamut of feeling in passing along the line. Daniel Garber with two typical canvases, both of the familiar quality, Seyffert in a most impressive and solid figure-piece of luscious color, masterly draftsmanship and convincing composition, called *Green Pajamas*, and the two Paxtons, William and Elizabeth, in *Madonna* and *The Kitchen Fire: Still Life*, lead the long roll here, with Redfield and

Friesseke as champions of the older and soberer school. The late Cecilia Beaux' portrait of the recently deceased John Frederick Lewis, president of the Academy, occupies the post of honor in the centre of the end wall, with mad color "arrangements" whirling on either side from the brushes of Carles, Breckenridge and Sabatini. They make the substantial and scholarly portrait loom forth with the dignity of a mountain. And by the same token they make themselves even more bizarre than if they were set off by themselves. Glackens has a nice *Girl in Black and White* which notwithstanding it took the Carol H. Beck Gold Medal, I do not like and do not find especially impressive. Wayman Adams' *Jerome Myers* is a straightforward, honest portrait good enough to capture the Walter Lippincott Prize and still earn the esteem of the layman. Redfield's *The Garden* differs considerably from his at times stereotyped style. It is admirable of itself, and perhaps the extra value it possesses may depend to some degree upon its variance from his more familiar presentation. Catherine Morris Wright has the really good thing in the North Transept: her *After Lunch* bit of domesticity which somehow escaped the award of the jury in the Corcoran, but which here has its due meed in the Mary Smith Prize for the best painting by a resident woman artist.

Other excellent works for which space here is unfortunately all too short, are Garber's big *Winter*; Schofield's *Trenwith: Cornish Farm*; Louis Kronberg's *The Curtain Call*; and John Laval's graceful and appealing likeness of *The Artist's Wife*. In the sculpture section, which is always an interesting feature of the Academy Show, a majority of the pieces are of relatively little significance because of the paucity of invention behind them, though all are well enough done. Two or three are of interest in themselves, but there is not a single piece of any

(Concluded on Page 108)



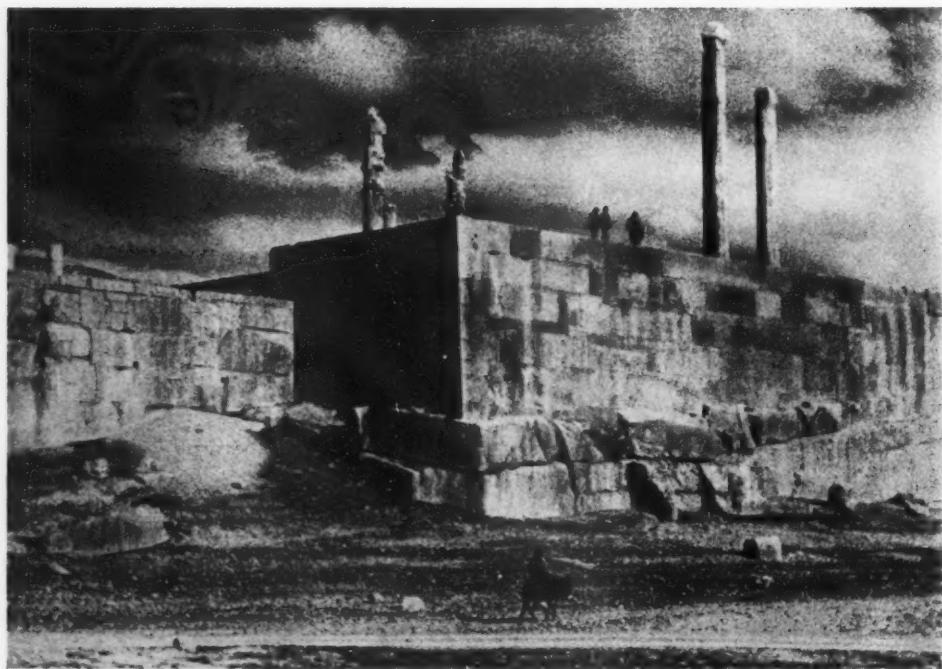
THE TOMB OF DARIUS THE GREAT, FOUNDER OF PERSEPOLIS. BELOW AT THE LEFT IS THE CARVED MONUMENT TO THE EMPEROR SHAPUR I, WHO REIGNED IN THE THIRD CENTURY, A. D., AND HERE IS SEEN CELEBRATING A VICTORY OVER THE ROMAN EMPEROR VALERIAN.

THE PERSEPOLIS DISCOVERIES

Early in February, when the news appeared that the University of Chicago's Oriental Institute expedition to Persia, under the leadership of Dr. Ernst Herzfeld, had made some remarkable discoveries, ART AND ARCHAEOLOGY telegraphed Professor James H. Breasted, head of the Institute, and asked for an authoritative article. Unfortunately, Dr. Breasted was on the point of sailing for Persia to inspect the discoveries, his son and principal assistant, Professor Charles Breasted, was convalescing from an illness in Arizona, and no one else in Chicago was sufficiently familiar with the work to prepare an article Dr. Breasted was willing to release without himself passing upon it. The best of the different press releases Dr. Breasted had authorized, however, was sent east, and the choicest of the photographs Dr. Herzfeld had prepared. In what follows, therefore, readers of ART AND ARCHAEOLOGY may find some familiar phrases, already seen in part in some daily paper's account. The article as a whole, nevertheless, is the freshest and most comprehensive account of this remarkable achievement.

CHICAGO, January 23, 1933—Discovery of some of the most magnificent sculptures ever revealed by archaeology, which glorified the sumptuous buildings of Persepolis, the Versailles of ancient Persia, which Alexander the Great during a drunken debauch sent up in flames, has just

been reported to Dr. James H. Breasted, Director of the Oriental Institute of the University of Chicago by Dr. Ernst Herzfeld, field director of the Institute's Persian Expedition at Persepolis, twenty-five-hundred-year-old capital of the ancient Persian Empire, about forty miles from Shiraz.



THE BLOCKS OF WHICH THE VAST TERRACE OF PERSEPOLIS IS CONSTRUCTED ARE FREQUENTLY TALLER THAN A MAN AND WEIGH AS MUCH AS THIRTY TONS.



SMALL STAIRWAY WITH RELIEF SCULPTURES UNCOVERED NEAR THE TWO GREAT MONUMENTAL STAIRWAYS JUST DISCOVERED IN THE PERSEPOLIS PALACES.



MAKING A CINEMA RECORD OF THE RUINS OF THE RECEPTION HALL AND ORDERLY ROOM OF THE ROYAL GUARDS OF A PALACE ON THE TERRACE AT PERSEPOLIS.



THE ORIENTAL INSTITUTE IS REPLACING AND RESTORING THE FALLEN BUILDINGS, OF WHICH SOME OF THE BLOCKS WEIGH MORE THAN TWENTY TONS.

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Two miles from Persepolis the expedition has found a six-thousand-year-old Stone Age village, with houses containing the earliest known windows ever found. Here lived the forbears of the Persian emperors, and in some of the rooms have been found the dishes and utensils from which they last ate some six thousand years ago.

Dr. Herzfeld has uncovered a series of wall-sculptures which if set together would form a vast panel of reliefs five or six feet in height and almost a thousand feet in length. "The discovery is one of the greatest and most important in the history of archaeological research anywhere," said Dr. Breasted. "It not only far surpasses any archaeological disclosure ever made in the history of such research in Persia, but there has never been any discovery like it anywhere in western Asia since archaeological excavations began there almost a century ago."

The walls of the splendid palaces which stood on the gigantic terrace of Persepolis overlooking a mighty plain encircled by mountains, were of sun-dried brick, but the colonnaded halls, the windows, and the great doors were done in black stone which was polished like ebony.

The friezes and sculptured scenes were embellished with colors now all lost except in one relief just discovered by Herzfeld. It had been sheltered from the weather under rubbish for centuries. Now uncovered, it reveals the Persian Emperor wearing a robe bordered with scarlet and purple, shoes of scarlet, and other finery in royal hues.

It was due to the disintegration and final fall of the great mud-brick walls that the newly discovered sculptures were preserved, and protected from the ravages of weather and vandalism through the nearly two thousand five hundred years since they were created. The carvings, which include a series of historical inscriptions of the greatest importance, are as fresh as the day when the sculptors' chisels touched them for the last

time. Never before have works of old Persian art been found in such perfect preservation.

"One tradition has it," said Dr. Breasted, "that Alexander the Great in 330 B. C., sotted with wine and urged on by his lady-love of the moment, set fire to the roof of one of these palaces, and thus sent up in

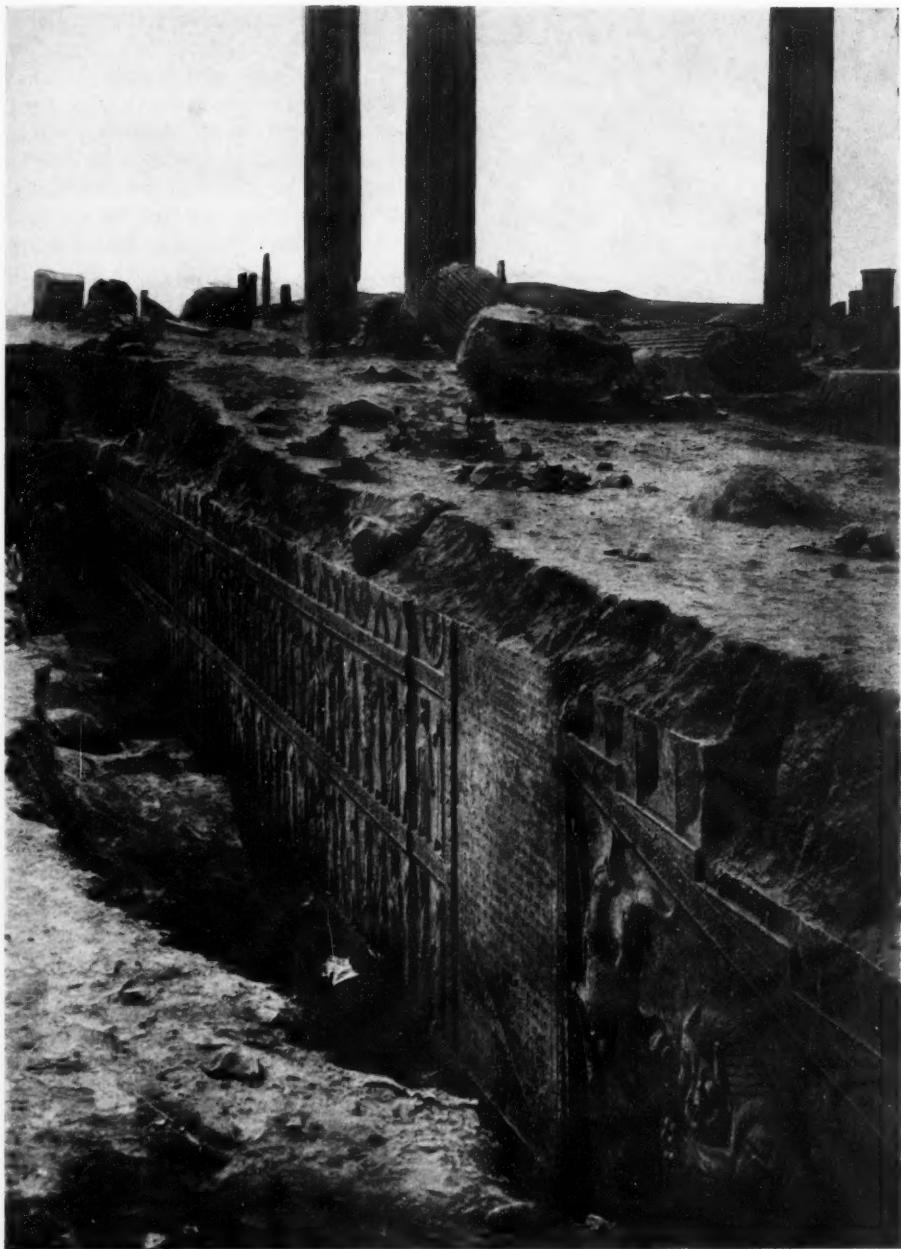


RELIEF SHOWING TWO TRIBUTE BEARERS FROM THE SMALL STAIRWAY.

flame and smoke a supreme expression of ancient Oriental genius.

"It was a disaster which marked the end of the evolution of Oriental civilization in western Asia, and the destruction wrought by that conflagration devastated and wrecked forever most of the works of art which made the palaces of Persepolis the great world-center of culture and civilization under the Persian Empire.

"When the Moslems overflowed into this region in the seventh and eighth centuries



OLD PERSIAN RELIEF SCULPTURES OF ONE OF THE GREAT MONUMENTAL STAIRWAYS ON THE FRONT OF A VAST PERSEPOLIS PALACE. BLOCKS DISCOVERED LYING UNINJURED AT THE BASE OF THE WALL WHERE THE WORKMAN STANDS WILL ALL BE REPLACED BY THE EXPEDITION.

ART AND ARCHAEOLOGY



DR. HERZFELD RECENTLY UNCOVERED THIS STAIRCASE WITH ITS COME-TO-LIKE CARVING SHOWING A PROCESSION OF FOREIGN AMBASSADORS BEARING TRIBUTE TO THE PERSIAN EMPERORS. NOTE THE ANCIENT REPAIR STILL IN PLACE IN THE STEP IN THE FOREGROUND.

of the Christian era, they battered to pieces the heads and faces of the sculptured figures they found still visible above the ground at Persepolis. But the sculptures which the Oriental Institute has now discovered escaped their notice and they therefore constitute an epoch-making contribution to the history of ancient art."

The subject matter of the reliefs is a magnificent durbar representing a great group of Persian and Median officials standing with the gorgeous uniformed palace guards of the Persian Emperor drawn up at one side to receive the ambassadors of twenty-two subject nations who approach from the other side bearing their tribute to Persia. The execution of the scenes displays unparalleled beauty and refinement of detail. The palace guards, consisting of footmen, horsemen, and charioteers, form a superb ensemble. In the sculptor's representation of each chariot wheel, the bronze nail which was dropped through a hole in the end of the axle outside the hub to prevent the wheel from coming off, is depicted in every detail; and the upper half of each nail consists of a beautifully sculptured female figure, carved with the delicacy of a cameo in an area not as large as a postage stamp, the legs of the figure form-

ing the stem of the nail which is inserted in the hole in the axle.

"That such advanced civilization and such imperial splendor should have burst forth almost overnight is of course unthinkable," said Dr. Breasted. "Within two miles of Persepolis, Dr. Herzfeld has found a small mound some three hundred by six hundred feet in area and only ten or twelve feet in height, which when excavated has been found to cover a Stone Village in a state of preservation surpassing any such discovery ever made heretofore. It dates from about 4000 B. C."

The walls of the adobe houses are preserved in places to a height of six or seven feet. There is a narrow street or alley extending the length of the little settlement, *(Concluded on Page 112)*



A MAGNIFICENT 70-FOOT FLUTED COLUMN ON THE TERRACE AT PERSEPOLIS, DATING FROM ABOUT 500 B. C. AND STILL STANDING, ALTHOUGH AN EARTHQUAKE HAS ALMOST SHAKEN DOWN THE CAPITAL.

A NEW CHAPTER IN THE ROMANTIC HISTORY OF A CHINESE MANUSCRIPT: THE "HSIANG ALBUM"

By HELEN E. FERNALD

EVERYONE who has gone into the study of Chinese ceramics knows the famous so-called *Hsiang Album*. It created quite a furor when it was first brought to light in 1886, and it has been the joy and despair of ceramophiles ever since. The mystery connected with its wanderings and sudden appearance have piqued the curiosity of every connoisseur of Chinese art and the seeming inconsistencies between text and plates and actual known specimens in existence today have tantalized the mind of every investigator. The recent publication of a beautiful reedition* of this album, prepared by the well known scholars Mr. Kuo Pao-ch'ang and Dr. John C. Ferguson, will therefore recall to mind the strange story of this sixteenth century manuscript and delight the hearts of those students who have been looking for a solution of some of the puzzling problems it has presented. The researches of Dr. Ferguson and Mr. Kuo have explained many of the inconsistencies and solved many of the problems connected with this work.

The *Hsiang Album* is one of the great classics of Chinese art history. For those who have not followed the earlier chapters of its story it will be well to summarize the situation as it lay up to recent events. It is a fascinating tale of adventure and misadventure covering a period of some three hundred and fifty years. The author, Hsiang

Yüan-pien, lived from 1525 to 1590, during the reigns of Chia Ching and Wan Li of the Ming dynasty. His home was in Chia-Hsing (old name, Chia-Ho) Chekiang, a city now called Kahsing. It is about seventy-two miles south of Shanghai on the way to Hangchow. Hsiang's collection of paintings was so famous that the impress of his seal on a picture has been considered not only a mark of authenticity but as an assurance of high quality. His style name was Tzū-ching but he was best known by his *hao*, or nom-de-plume, Mo-lin. He seems to have been the first, and indeed the only one, to think of making an illustrated catalogue of porcelains after the fashion of the *Hsüan Ho Po Ku T'u Lu*, a twelfth century catalogue of the Imperial collection of ancient bronze vessels, which was illustrated with woodcuts. Hsiang went a step further and colored his illustrations. His taste was for the small fragile porcelains of fanciful and exotic shape, and the *Album* depicts eighty-three of these delicate specimens, all of Sung, Yüan, and early Ming date, which were either in his own collection, belonged to his friends, or that he had seen in great houses where he had visited. Delicately tinted water-color drawings of these pieces together with notes on their date, manufacture, color, size, price and place of purchase, or where seen, comprised the *Album*. And Hsiang gave it the title, *Chiao Chu Hsiang Shih Li Tai Ming T'zū T'u Pu*, or Noted Porcelains of Successive Dynasties.

Hsiang never published his manuscript. When, in the time of his grandson, the Ming dynasty fell and Manchu soldiers came to sack the town (that was in 1645), the house

*Chiao Chu Hsiang Shih Li Tai Ming T'zu T'u P'u Noted Porcelains of Successive Dynasties, with comments and Illustrations by Hsiang Yuan-pien. Revised and annotated by Kuo Pao-ch'ang and John C. Ferguson. Chi Chai Publishing Company, Peiping, 1931. Large folio size in Chinese binding and case. 85 lithograph plates in color. Chinese and English text. Mex. \$300.

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A WATER COLOR DRAWING FROM THE HSIANG ALBUM.
A TALL PORCELAIN GOBLET IMITATING THE SHAPE OF
AN ANCIENT BRONZE *ku* OF BLUE-GREEN JU WARE
OF THE SUNG DYNASTY.

of Hsiang was looted of its treasures and the manuscript of the *Album* was presumably carried off with other things to Peking.

What its adventures were until it was acquired many years later by the Prince of Yi we can only surmise. We merely know that in 1886, or shortly before, when the famous library and art collections of the hereditary Prince of Yi were being dispersed, the manuscript of Hsiang's *Album* appeared for sale in Peking, claiming to have been in the library of the Palace of Yi for "over one hundred years". Dr. Stephen Bushell describes it as he first saw it, when it was brought to him by a curio dealer. He says it "was bound in the ordinary Chinese fashion in four volumes between rosewood

boards". His Excellency, Herr von Brandt, German minister at Berlin, had already seen it and even commissioned a Chinese artist, Li Ch'êng-yüan, to make a copy for him before he turned it back to the dealer. Dr. Bushell recognized immediately the great importance of this manuscript, and purchased it. After writing a paper on it for the *Journal of the Peking Oriental Society* (1886) he carried it to England intending to publish the whole thing in facsimile. But a few months later, in 1887, there was a fire at Whiteley's Repository, where the manuscript had been placed for safe keeping, and it was burned, together with all Dr. Bushell's notes.

Now when Li Ch'êng-yüan made the copy for M. von Brandt he also made one for his own private use, and subsequently made many other copies from this one of his own, both for foreign and home patrons. Therefore when in 1888 Dr. Bushell returned to China he was able to obtain another manuscript to replace the burned one. It was signed by Li Ch'êng-yüan, however, as having been "copied in the fifteenth year of the reign of Kuang-hsü" (ie: 1889) and therefore could not have been the copy made from the original manuscript of the Princes of Yi, but a copy of the copy. Dr. Bushell, however, was satisfied that it was quite true to the one he had had before. In 1908 it was published in England under the title *Porcelains of Different Dynasties: Chinese Porcelain: Sixteenth Century Coloured Illustrations with Chinese MS text* by Hsiang Yüan-Pien." The illustrations were in facsimile and Dr. Bushell's translation and notes accompanied the Chinese text.

It is necessary to describe the perplexities in regard to Dr. Bushell's publication in order to show how this new edition, by Mr. Kuo and Dr. Ferguson, has dispelled them. No one has ever doubted the fundamental authenticity of Hsiang's *Album*, but there were so many inconsistencies in the volume as published by Dr. Bushell that controversy ran

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rife over the question of its dependability. The illustrations, especially, were regarded with distrust. At that time, in 1908, fragile delicate porcelains of such early date, as depicted in Hsiang's *Album*, were wholly unknown to the West. Even in China such wares were almost legendary. If they had really existed they had probably all perished long ago. Inconsistencies were obvious between text and illustrations in regard to size. In one case, for instance, a porcelain, said in the text to be the "same size as the illustration" and to hold three pints, would actually hold only one pint were it really the size of the picture. But, worst of all, the colors of the illustrations did not always agree with the descriptions on the pages opposite and great arguments ensued as to whether the colors were untrue to the original porcelains or whether Dr. Bushell's translations of the Chinese color-terms were incorrect, or both. In 1886 Dr. Bushell had described the Kuan, Ko, Ju, and Tung Ch'ing wares as all *green*. In 1908, having decided, apparently, that the color-term *ch'ing* leaned to the blue side of the scale, he translated it in nearly every case *blue*, confusing things further with modifying words. For instance, No. 11, which in the illustration is a very pale grey-green without any blue in it, is described in the text on the opposite page as "purplish blue in color"; and No. 5, which is actually *yellow-green*, is called "purplish blue of grey tone". The difficulties are such as would suggest an element of color-blindness. Indeed, it is a well-known fact in the psychology laboratories that a large percentage of men are not very sensitive to green. Dr. Bushell may have *seen* blue whenever he looked at greens that were somewhat greyed. He says too, rather naively, in his preface, that in the manuscript (the one which was burned) his (Hsiang's) "soft colors were faded, it is true, but their restoration has been materially aided by many details in the descriptive passages". In other words, the

color-term in the text could frequently not be correctly translated without the illustration, but the color of the illustration had been "restored" according to the term in the text. As Mr. Hobson, writing in the *Burlington Magazine* (April, 1909) stated: "Enough has been said to show that in the all important question of color (I refer to the Sung wares only), Dr. Bushell's edition of Hsiang's *Album*, so far from solving once for all the difficulties of the Sung period, will itself require confirmation on most of the critical issues". And again in *Chinese Pottery and Porcelain*, Vol. I, p. 50: "Whatever the value of this manuscript may originally have been, no reliance can be placed on the illustrations as reproduced in *Porcelains of Different Dynasties*".

Whatever be the explanation of the various inconsistencies appearing in Dr. Bushell's publication, the fact remained that they prevented the work from being of much value to the serious student. The greatest



A SMALL FRAGILE BOWL OF PURPLE TING WARE MADE IN THE SUNG DYNASTY AND ACQUIRED BY HSIANG FOR HIS OWN COLLECTION.

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authorities regarded it with suspicion, unable to ignore it, yet equally unable to base any research upon it. Thus the appearance of an entirely new edition, made under far more favorable conditions for accuracy, may be hailed with joy. For some years Dr. Ferguson and Mr. Kuo have been working on a manuscript of the *Hsiang Album* which Mr. Kuo has had in his possession, have found and corrected a number of inaccuracies in the text, have added valuable notes and comments, and settled the question of color by a new angle of approach.

That the work of revision should have been undertaken by two such collaborators is a matter of great satisfaction. Mr. Kuo has been a life-long student of his country's ceramics, was in charge of the Ching-tê-Chên factories during their brief revival under Yüan Shih-K'ai, and is a collector and connoisseur of note. Dr. Ferguson needs no introduction to westerners. He has been an educator in China for some forty-five years, is well known for his books on Chinese art, and has been for many years advisor in art to the Chinese Government. The two friends have moreover had unusual opportunities to study porcelains, both in the private collections of their friends in China and in the recently opened Imperial Palace collections, to which they have had privileged access during the last few years. They are in a far better position than Dr. Bushell was to understand and appreciate Hsiang's *Album*, for in the Imperial collections they have found many porcelains comparable to those illustrated by Hsiang and can pronounce those wares no longer legendary, since actual specimens exist today. Another factor which aids materially in the revision is that the manuscript which they reproduce is one of the copies made by Li Ch'êng-yüan in 1886 and may therefore have been made directly from the old manuscript of the Princes of Yi (no statement to that effect is made, however). At any rate, it is an earlier copy than the

one Bushell published and was made when its original was still to be seen.

The differences between this new edition and Dr. Bushell's publication do not seem at first glance to be great, but they make all the difference in the world. First of all a discovery is made that can explain several puzzles, namely that the manuscript of the Princes of Yi, which was burned in 1887, was itself a copy, and that it was almost certainly an early copy made before the sack of the House of Hsiang in 1645. In his notes on porcelain No. 22 Hsiang says he saw this vase "at the home of Shên, whose posthumous name was Wên Ting". Old records have revealed to Dr. Ferguson and Mr. Kuo that Shên Shih-hsing, who was canonized as Wên Ting, did not die until 1614, twenty-four years after Hsiang's death, and Hsiang, therefore, could hardly have referred to him by his posthumous name. It is a note of respect such as a son might make in copying when he came to the name of his father's old friend. At any rate it indicates that the copy must have been made after 1614. Mr. Kuo and Dr. Ferguson have also good reason for thinking that it was made not later than 1645 and that the manuscript which was carried off to Peking by the Manchus was the copy and not Hsiang's original. For in the text is another slip, of the sort that could easily have been made by a southern but hardly by a northern Chinese. In the text with No. 11 Hsiang mentions the artist Huang Tzû-chiu but the character actually appearing for Huang is another, which is pronounced the same way—*Huang*—in the south, but in Peking sounds quite different—*Wang*. It is analogous to writing "I have been" and misspelling it "I have bin", which is a mistake no Englishman would make, for if he were to misspell it he would more likely write *bean*. Hsiang himself was too learned a man to make such a mistake in the surname of a very famous artist. The mistake was doubtless made by the

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same hand that added Shên's posthumous name, and which was probably also responsible for the evident reduction in size of the illustrations and for the fact that the work, although arranged in ten sections after the manner of albums of paintings, was found bound in four volumes.

These discoveries, together with other corrections and comments both on text and on subject matter, make this revised edition far more valuable than Bushell's publication. But by far the greatest contribution made by Dr. Ferguson and Mr. Kuo one which changes the whole status of Hsiang's work is, strangely enough, not explained or even mentioned anywhere in this new edition (although it is stated in the prospectus in an article in the *J.N.C.B.R.A.S.*, Vol. LXIII, 1932, and in personal letters to this writer). It is that the colors of the illustrations have been verified, not from other copies of copies of the manuscript, not from textual descriptions which are so open to various interpretations and so dependable on personal sensations, but from actual existing specimens of porcelain in the Imperial Palace collections, specimens which until lately had hardly been known to exist, specimens of the same wares, of the same dates, and, presumably, of the same colors as those illustrated in Hsiang's book. Mr. Kuo and Dr. Ferguson have seen and handled actual "living specimens" of those almost legendary wares, Kuan and Ko and Ju. A few years ago who had ever seen a real piece of purple Ting? But there are several examples in the Palace collection and one or two others are now known. This writer has herself seen the tiny purple Ting bowl in Mr. Kuo's own collection, a delicate exquisite piece, fragile as a flower. The fate of Hsiang's original manuscript is absolutely unknown; the early seventeenth century copy of it (the Yi manuscript) was burned. We have only copies of that copy, and copies from them in turn. We can now never know for certain, probably, whether Hsiang's

porcelains were the *exact* color of these illustrations or not. But what we *do* know is that the illustrations in this new edition issued by Mr. Kuo and Dr. Ferguson agree in color with porcelains *like* Hsiang's which have come down to us and are in existence today, that greater accuracy in the translation of color-terms has brought illustrations and text into closer harmony, and that in



A DELICATE BLUE-GREEN CALDRON OF KUAN WARE, MADE IN THE SUNG DYNASTY AND SEEN BY HSIANG IN THE HOUSE OF A FRIEND IN NANKING.

this volume we have something consistent and dependable upon which to base further researches. As the editors say in their prospectus, "one who has this book is almost in the same position as the owner of a collection of Sung, Yuan and Ming porcelains".

Mr. Kuo and Dr. Ferguson have included in their publication a most valuable table of color-terms with their English translations. This writer has only one criticism to make and that is that the question of the transla-

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tion of the term *ch'ing* (green or blue) remains unsettled even in this superb work, for the old inconsistency is retained of translating *fên ch'ing* as pale greenish-blue when the color of the illustrations (which now have been checked by existing specimens) is really pale bluish-green! (Figs. 2, 8, 34).

In some cases the illustrations are even a yellow-green (Fig. 5), or a pale grey-green without a bit of blue in it (Figs. 11, 47) yet *fên ch'ing* continues to be translated "pale greenish-blue". The Chinese term *ch'ing*, like our *orange*, is allowed considerable leeway (according to all those who have commented on it). Why, then, should *pale ch'ing* be always limited to the translation "greenish-blue" and never "bluish-green"? It does not agree with the facts of actual color of the glaze; and why call a green object blue when the Chinese term itself admits of either blue or green?

Elsewhere Dr. Ferguson defends this translation by drawing attention to the fact that when the Chinese said *fên ch'ing* they meant "the color of the sky after rain in the process of clearing", a color which is a delicate greenish-blue very close to the border line between green and blue. The formula for the glaze was supposed to produce this color, greenish-blue. In the early days it seldom came out that way, usually turning greener than it was supposed to, but the Chinese called it *fên ch'ing* just the same because their intention was to produce pale greenish-blue. We wish that this explanation could have been incorporated in notes on the examples under discussion, since the question was sure to arise in the minds of all who knew Bushell's edition.

Ordinary color terms are at best unsatisfactory; for scientific accuracy they are wholly inadequate. There is wide personal variation in color-sensitivity as well as in training in the matching and naming of colors. The Munsell system of color-nomenclature is the only one known to this writer

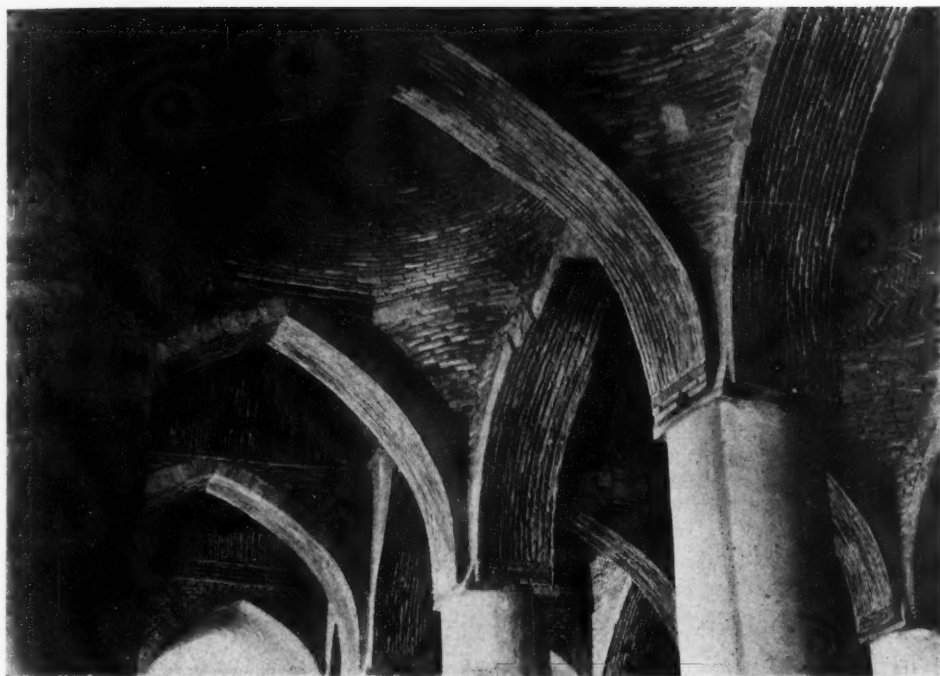
as classifying colors in anything like a satisfactory way. Scientific writings in which color plays an important part will never be wholly accurate until some standard system of nomenclature be established and vague poetic general terms be recognized as such.

In regard to the occasional inconsistencies of text and illustration in the matter of size and capacity, Dr. Ferguson explains, (and again we wish that the explanation might have appeared in the publication), that Hsiang's notes on size are evidently reliable only in the cases of pieces in his own collection. Where he had to rely upon memory of specimens which he saw elsewhere his drawing may not be the right size or his guess as to capacity may be incorrect. It is only of his own pieces that all the details can be trusted.

Dr. Laufer has offered interesting observations on two terms in the text, *ya-hu* and *shi*, which appear in the *J.A.O.S.*, March, 1932, p. 96. Otherwise one can hardly suggest the least improvement in this superb piece of work.

And indeed it is superb! The volume is a work of art in itself, one of the most beautiful examples of fine book-making this writer has ever seen. The paper is of exquisite quality; the text, both Chinese and English, is beautifully printed; the illustrations express perfectly the clear, delicate charm of the quaint pictures in the original manuscript.

Besides the eighty-two delightful plates showing the eighty-three pieces of porcelain, the volume is further enriched by the addition of a portrait of Hsiang Yüan-pien and a brief biographical sketch of his life, as well as four illustrations of his ink-palette. The source of the portrait is not given, but the ink-palette is in Dr. Ferguson's possession and has doubtless helped to inspire him to undertake, together with Mr. Kuo, this most valuable work of revision which they have now presented to the world in such beautiful form.



DECORATED BRICK VAULTS, NORTHEAST IWAN, MASJID-I-JAMI. DATE UNCERTAIN BUT PROBABLY END OF THE IXTH OR BEGINNING OF XTH CENTURY.

PERSIAN BRICK AND TILE ARCHITECTURE

By BRUTON STUBBS-WISNER

Photographs by Arthur Upham Pope, by Courtesy of the American Institute of Persian Art and Archaeology.

FOR a very long time the erroneous idea has prevailed that Moslem architecture is to be considered of importance chiefly in respect to its decorative significance. That there is a rather dry monotony to most Saracenic structures, viewed as architectural masses, is quite true. But with the revelations of what the finest types of Persian edifices disclose, this prejudice must give place to unstinted wonder and admiration for structural form in bricks as well as amazement for a wealth of glorious color

and rich, harmonious design in decorative essentials.

During the past few years, Mr. Arthur Upham Pope has been delving into the hitherto unknown glories of Persian architecture. By special authorization of the Government Mr. Pope has been permitted to study at first hand and to photograph the most sacred and closely guarded mosques and other edifices hitherto forbidden to the non-Moslem on pain of death. One result of these studies, which are continuing under

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the auspices of the American Institute for Persian Art and Archaeology, is a collection of amazing architectural photographs revealing beauty, originality of design and structural values quite beyond anything we have heretofore known.

In a recent article in London *Country Life*, both Mr. Pope and Sir Edward Lutyens deal with the subject of Persian brickwork in an extended survey which discusses structure, form, materials, decoration, and the psychology underlying these tangible manifestations of style. In the first article Mr. Pope emphasizes especially the glowing color and richly textured surfaces, the deep respect of the Persian architect for his forms and their appropriate decoration, and the wide variety of materials and techniques so adroitly employed. He says: "In Achaemenid times various metals, enamelled bricks and bas-reliefs covered the walls. In

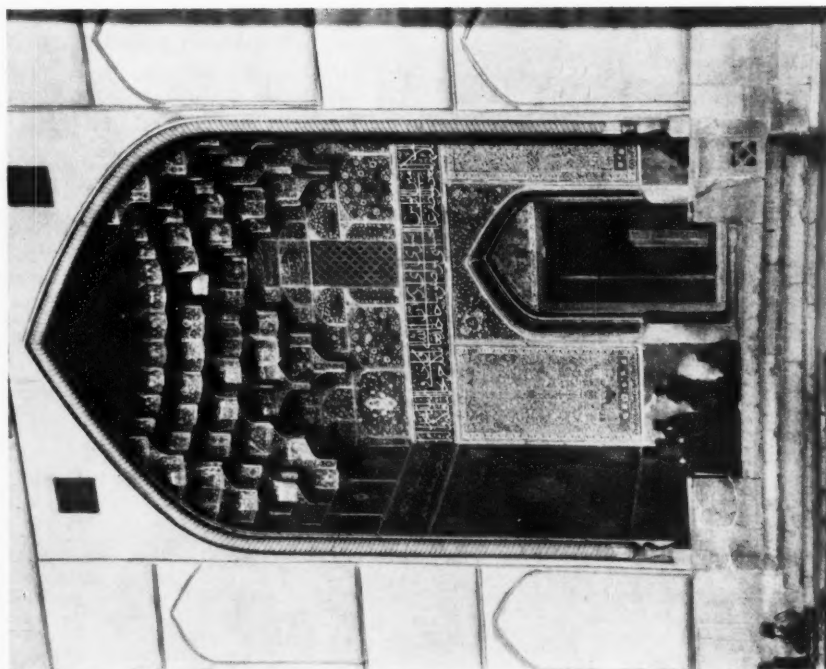
Sasanian times, a thousand years later, arcades and applied half-columns enriched the surface, and carved stucco and mural paintings played an important part. In Islamic times, from the eighth century on, the development continued. Painting, stucco, plain and colored, polychrome and mosaic tile were all used with sumptuous effect, so splendid that we sometimes forget that Persia could build and decorate in a more sober technique. But the honest respect that Persian craftsmen have always shown for the material with which they wrought, a sympathy with common earthy substance, has been one of the principal sources of their artistic success. Even bricks, which frequently in the world's history have been thought of as something to be concealed—the mere ugly, unclothed body of a building—were by the Persians and the builders of central Asia, who owed to Persian inspira-

tion, regarded as an opportunity for splendid effects. Nowhere has the art of brickwork, either in structure or ornament, been developed with such skill, taste and imagination."

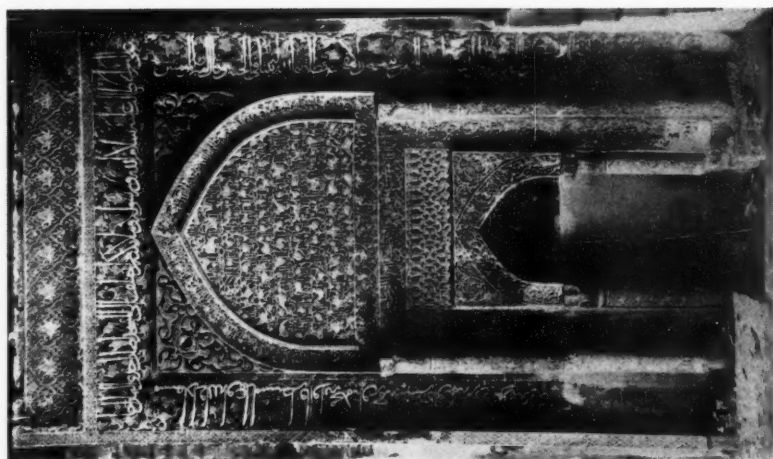
The author's discoveries during his repeated visits to all parts of Persia give him authority for his enthusiasm with respect to "unadorned brickwork" in surprising types and uses of different bonds, all of great importance to the history of architecture. The variety of forms in which the bricks have been laid, the use of square gaps between their ends, making astonishing shadow-patterns, and the in-



DAMGHAN. TOMB TOWER, CHAHAL DUKTERAN. DETAIL OF THE CORNICE AND INSCRIPTION.

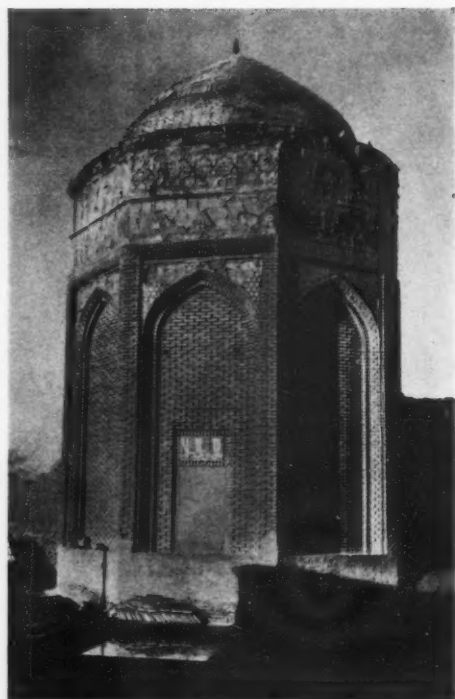


ISFAHAN. MASJID SHEIK LUTF ULLAH. PORTAL.



ISFAHAN. MASJID-I-JAMI'. MIHRAB (POLY-CHROME STUCCO) OF ULJAITU. (1310).

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ISFAHAN. IMAM ZADEH JAFAR (1340)

trinsic play of the longitudinal forms for emphasis of the lines of thrust and movement, make a new and valuable contribution to art that is inspiring. What might seem a serious flaw in all this "structural virtuosity"—unsolved structural problems and some awkward jointures—does not, however, se-

riously detract from the supremely natural use and stability of unusual and difficult forms.

In Sir Edward's following paper, he begins by defining Persian brickwork as "magic" and pointing out that though many of the arches have been smashed, they nevertheless stand. "The Persian margin of safety," Sir Edward points out, "seems to have been gloriously small. But their geometrical minds over-rode safety and gave them an enormous latitude for their innate faculty of design." Continuing, he sketches the constructional differences in principle and practice between Persian and Western idealism and architecture. He tells the reasons for the non-centering type of vaulting, the practical use of music and the drum-beat for laying whole courses of masonry at once, emphasizing the profound geometrical knowledge of the builders, and their two-dimensional methods of planning, "translated somehow by hook and by crook, into three. The colossal difficulties they got themselves into they wiped themselves of, bless their hearts, with bits of filling and faith in Allah."

Mr. Pope, in a final commentary on the great British architect's summary, adds "that Persia first formulated and transmitted to Europe the essentials out of which Gothic architecture arose seems now to many more than probable."



NOTES AND COMMENTS

THE EPIGRAM ON THE FALLEN AT MARATHON

Special Correspondence of Art and Archaeology
AGORA EXCAVATIONS, ATHENS, FEB. 21, 1933

During the demolition of modern houses in the Agora part of a block of Pentelic marble was found in a wall. It bore a metrical inscription engraved with archaic letters characteristic of the first quarter of the fifth century B. C. The inscription had been cut in two bands across the face of the stone and, as this arrangement was quite unique, it was easily recognized as belonging to another fragment discovered in 1855 on Hadrian Street, a long distance from the site of the new discovery, which is now in the Epigraphical Museum at Athens.

About a third of the inscription is still missing but its general tenor is quite clear. It appears that the two fragments originally belonged to an unrecorded dedication erected at Athens to commemorate the men who had fallen in the great Athenian victory at Marathon, where the Greeks for the first time learned that the Persians were not invincible. The epigram says that driving back the Persian host the victors of Marathon prevented the barbarians from drawing up their force of spear-bearers before the gates of Athens and from burning the town by the sea, that is, Athens. It is composed in the elegiac couplet, and there are altogether eight verses with a fine ring.

JAMES OLIVER.

In a letter received March 9 in the editorial offices of ART AND ARCHAEOLOGY, Professor Shear, Director of the Agora Excavations in Athens, enclosed the foregoing statement by Dr. Oliver, and added a word as to the progress he is making. Dr. Shear writes: "The excavations in the Agora are well under way in four large areas covering a total surface of just two acres of land. Up to date only cellar walls and superficial deposits of earth have been removed, and it will be several weeks before ancient Greek and Roman levels are reached. Some inscribed stones of considerable interest have been taken from the modern walls." ART AND ARCHAEOLOGY has asked Prof. Shear, as in previous seasons, to keep his thousands of interested followers advised of the progress of his work in the ancient market-place.

WHERE WAS TROY?

During the last archaeological season an American expedition directed by Professor William T. Semple, of the University of Cincinnati, explored the tell of Hissarlik, near the Dardanelles, declared by Schliemann to have been the site of Troy. More recently Monsieur Charles Vellay, writing in the *Mercure de France*, attacks both the authenticity of the site and the conduct of the expedition. M. Vellay first of all insists that since Schliemann rejected Bali-Dagh, which measures some 65,000 square yards in area, as being too small for the Homeric city, how can Hissarlik, with only eight thousand yards of superficial area,

even be considered? The author then alleges that while Mr. Semple was the titular head of the expedition, Dr. Dörpfeld, Schliemann's co-worker and successor, was the real leader. The aged German archaeologist's archaeological and linguistic qualifications are seriously questioned, and the article makes it appear that as the expedition started out by accepting a questionable hypothesis, it cannot possibly accomplish anything. M. Vellay is sorry the Semple party did not investigate other parts of the Trojan plain.

SUMMER AND THE AMERICAN SCHOOL

The facilities of the School of American Research and the Museum of New Mexico have been combined with those of the Department of Archaeology and Anthropology, Biology, and Geology in the University of New Mexico and the Department of Archaeology and Anthropology in the University of Southern California, in conducting field sessions during the months of May, June, July, and August.

The field sessions will be conducted in four divisions. The division in Mexico will be in session from June 19 to July 14. Excavation and project work will be carried on at Chaco Canon during the months of May, June, July and August, and research seminars will be held at intervals during that time. The General Field Division—archaeology—will be held from July 24 to September 1. Biology and geology classes will be from July 31 to September 1.

All of the divisions are under personal supervision of Director Hewett, with Assistant Directors Fisher and Walter. Wives of directors and professors are present at all the sessions and constitute an authoritative committee of advisors and chaperones for women students.

The Division in Mexico will study the ruins in the Valley of Mexico and the collections of the National Museum of Mexico. The class, while in Mexico, will live at San Angel Inn, in a suburb of Mexico City.

The camp of the advanced archaeology division is located in Chaco Canon, San Juan County, 60 miles north of Thoreau, New Mexico. The Chaco group of ruins is the most important in the Southwest.

The camp of the General Field Division—archaeology, biology, and geology—is at Battleship Rock in Jemez Canon, five miles north of the well known summer resort, Jemez Hot Springs. The camp is at the confluence of the Rio San Antonio and the Rio Jemez, one of the most beautiful and healthful spots in the Rocky Mountains. A huge mountain spring supplies the camp with water.

Credits earned will be recorded in the University of New Mexico and it is understood that they are generally accepted at face value by American universities. Applications for admission should be addressed according to the Division in which the applicant is interested—archaeology, Paul Walter, Jr.; biology, Dr. Edward F. Castetter; geology, Dr. Stuart A. Northrop; all in care of the University of New Mexico at Albuquerque.

ART AND ARCHAEOLOGY

February 8, 1933.

To the Editor, Art and Archaeology

May we, through your columns, draw the attention of your readers to the Eighth Seminar in Mexico which meets July 8th to 28th, 1933.

The Seminar is held under the auspices of the Committee on Cultural Relations with Latin America and provides opportunity for study of the life and culture of the Mexican people. It offers a three week's program of lectures, round tables and field trips—all planned to give a comprehensive and non-propagandist introduction to Mexico. The Seminar is sub-divided into small groups under the leadership of such men and women as Judge Florence E. Allen, Dr. Charles W. Hackett, Count René d'Harnoncourt, Dr. Sylvanus Morley, Professor Alfonso Caso, Dr. Moises Saenz, Lic. Ramón Beteta, Elizabeth Wallace, Dr. Chester Lloyd Jones. Field trips are planned to many places of interest within a radius of 100 miles of Mexico City,—Puebla, San Juan Teotihuacan, Aasco, Xochimilco and Oaxtepec. Applications and requests for

additional information should be addressed to 112 East 19th Street, New York.

HUBERT C. HERRING,
Director.

CARNEGIE INTERNATIONAL TO BE RESUMED THIS YEAR

The Carnegie Institute International Exhibition of Paintings will be resumed this year. The exhibition, which will be the Thirty-first International in the history of Carnegie Institute, will open October 19 and continue through December 10. It will consist of about 350 paintings of which 125 will be from the United States and 225 from Europe, all directly invited by the Institute. The Jury of Award will be three directors of American art museums. The prizes will be \$1,500, \$1,000 and \$500. In addition to these Institute prizes, the Garden Club of Allegheny County will offer a prize of \$300 for the best painting in the exhibition of a garden or flowers. Homer Saint-Gaudens, the Director of Fine Arts, left for Europe in March to visit artists in the European countries which will be represented in the International.



Publishers Photo Service, N. Y.

THE NEOLITHIC HYPOGEUM AT HAL-SAFLENI, MALTA. A VIEW OF THE MAIN ENTRANCE HALL SHOWING THE REFLECTING STONE SLABS WHICH ILLUMINATED THE CHAMBERS IN PREHISTORIC TIMES.



London News Agency.

REVEALING THE ANCIENT ROME IN THE MIDST OF THE NEW.

DESPITE THE ENORMOUS COST OF ARCHAEOLOGICAL WORK ON A COLOSSAL SCALE, THE ITALIAN GOVERNMENT HAS FOR SEVERAL YEARS PAST STEADILY PROSECUTED THE TREMENDOUS UNDERTAKING OF DISINTERING PRACTICALLY ALL OF ROME'S GREATEST MONUMENTS OF WHICH TRACES ARE BELIEVED TO EXIST. THE EXCAVATIONS HAVE REVEALED ASTONISHING THINGS; THE RESTORATIONS, WHERE IT WAS POSSIBLE TO MAKE THEM, HAVE ADDED NEW WONDER AND BEAUTY TO THE CAPITAL; AND EVERYWHERE THE SPADE OF THE DIGGER HAS GIVEN FRESH SIGNIFICANCE TO THE ETERNAL NATURE OF THE CITY ON THE TIBER.

HER TEETH IN HER STOMACH

The increasing application of scientific devices to the problems of museums is emphasized by a recent study of Egyptian mummies at the Boston Museum of Fine Arts made by means of X-ray photography. The photographs were taken by experts of the Massachusetts General Hospital with the cooperation of the Eastman Kodak Company, by whom the films were donated. "The photographs were taken for two reasons," according to Dows Dunham, Assistant Curator in charge of the Egyptian Department at the Museum; "First, to discover the general condition and state of preservation of mummies which had never been taken from their wrappings; to determine their age and sex; and to observe whether or not there were objects of interest inside the wrappings. Second, to study the pathology of the bodies from the medical point of view; fractures and evidences of disease."

Five mummies were photographed. In two instances there was clear evidence that artificial eyes had been

added to the mummy before it was swathed in its bandages; in one instance lips of metal, probably gold, were placed over the mouth. In two cases there were metal plates over the embalming incisions and in one, that of an old woman, three of the teeth had fallen out in the process of mummification and been placed in the abdominal cavity by the embalmers.

Of pathological conditions, according to Drs. Francis T. Hunter and Aubrey Hampton of the Massachusetts General Hospital, two cases were clearly evident: in one there was a pronounced abscessed molar tooth, and in another, very large sinuses. The mummies date from 1000 B. C. to A. D. 200.

A CORRECTION

It has been brought to our attention that the collection of Chinese paintings described in our September-October issue has passed out of the possession of Dr. Simkhovitch, having been given in 1929 to the Pennsylvania Museum of Art by Edward B. Robinette.

ART AND ARCHAEOLOGY

THE AMERICAN SCHOOL OF PREHISTORIC RESEARCH PROGRAM THIS SUMMER

The thirteenth annual summer term of the School will open in Prague June 28, and close in Berlin August 21. Dr. V. J. Fewkes, who last year conducted the expedition to Yugoslavia sponsored jointly by the School, the Fogg Art Museum of Harvard, and Peabody Museum of Harvard, will again be in charge as Associate Director for the summer term.

The program will consist of a study of museum collections, field excursions, conferences, excavations (including field technique), and examinations. The centers to be visited prior to the period of excavations are: Prague, museums and excursion; Brno, museums. Excavations will be carried on for a period of 21 days (July 10—Aug. 5) in the Bronze Age fortress of Zamecek at Maly Várad. From Maly Várad, three nearby caves will be visited. During this period, excursions will be made to Bratislava, museum; Vienna, museum; Budapest, museum; Belgrade, museum and excursion. Beginning August 6, excursions will be made to Krakau, museum; Lwow, museum and excursion; Breslau, museum and excursion; Berlin, museums and excursion. Final (third) examination. Preference will be given to applicants who have a knowledge of French and German and who already have at least a bachelor's degree. Graduate students will receive ample credit from their respective institutions for work well done during the term.

Applications for enrollment and requests for further information should be addressed to: Dr. George Grant MacCurdy, Director, American School of Prehistoric Research, Old Lyme, Conn.

The Camarque, a semi-desert, semi-swampy region on the southern coast of France, was once the site of important cities. Three of these, Theline, Heraclea

and Rhodanoussia, have been recently unearthed by French excavators working under adverse conditions.

PROFESSOR MAIURI OPENS UP THE GROTO OF THE CUMAEAN SIBYL NEAR NAPLES.

At Cumae, near Naples, rises Mount Cuma, and in this mountain has been discovered by Professor Maiuri the actual cavern of the Cumaean Sibyl who prophesied the foundation of Rome to Aeneas. The structure as now revealed tallies precisely not only with the description of the great epic poet of Augustan Rome, but with later writers of the fourth and sixth centuries prior to the collapse and loss of the entrance. The inner sanctuary—second as an oracle of antiquity only to Delphi—was laid in a vault 39 feet by 20 ft., by 20 ft. in height. Adjacent is an ante-room where the inquirers and pilgrims awaited their summons to the Tripods. A corridor runs from the inner sanctuary and is cut by a series of shafts which permit hands of light to enter, so that figures moving along it would seem to an onlooker to appear and disappear. Baths—proof of the Sibylline ablutionary ritual—have also been discovered. The precise number of Sibyls—women who wrought the oracle and prophesied under the inspiration of a god, in the ancient world—is unknown. The Cumaean Sibyl was she of whom it is traditionally said that asked by her lover, Apollo, what boon she would ask of him, begged to live one year for every grain of sand she held in her hand, but, like Tithonus, omitted to ask for perpetual youth. Apollo offered this gift as well, but the Sibyl refused it as the price of her chastity. The Sibyl wrote her prophecies on leaves which were placed at the entrance of the cave. These had to be carefully collected by the questioners lest they be disturbed and rendered incomprehensible by the wind.

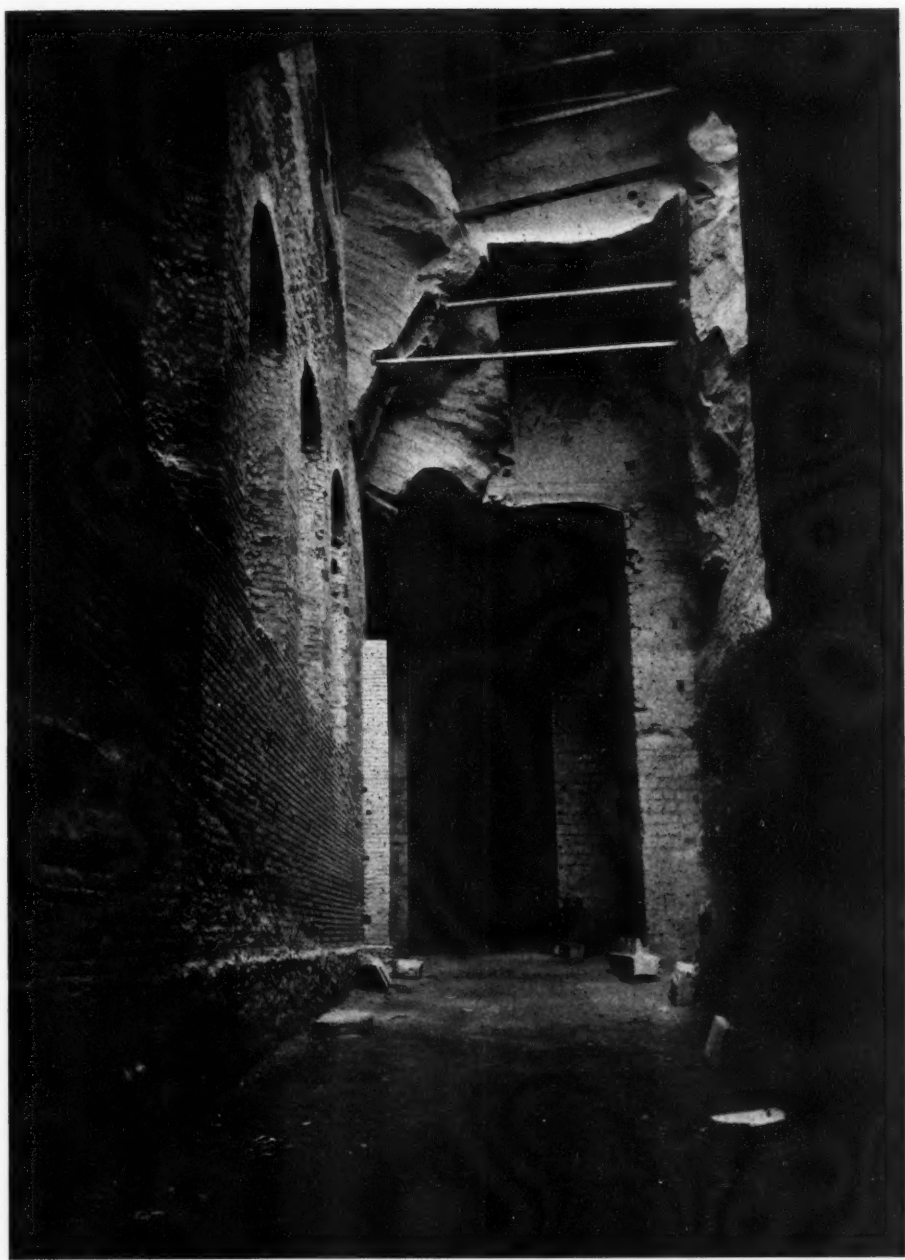
THE PEOPLES OF PALESTINE

(Concluded from Page 74)

often from fragments which need holding together for measuring. Some hundreds of new pot drawings turn up each season.

When a visitor to a museum sees fine things with almost invisible cracks and patchings, he does not visualize the handful of fragments from which they have been built up, or the despair of the finder when the most telling part is missing, and must be searched for regardless of time. Three weeks of sifting were spent to recover a scrap of ivory no bigger than the tip of a little finger—but then it was the only portrait of Khufu (Cheops.)

At any moment you are required to settle how to preserve something which is in perishing condition, or else how to record what cannot be preserved. The primus stove and paraffin wax is often carried out to the work, and anything up to a whole man, or whole horse, has to be paraffined before removal. Each evening comes the listing up of everything that is brought in, maintaining a record which has all to be tabulated and published and which, moreover, is demanded by the Government which permits you to work. It is a hard and active life, but so varied in its interests that one never gets stale over it, unless a site is very blank.



Publishers Photo Service, N. Y.

THE GIGANTIC LOWER ENTRANCE TO THE GROTTA OF SIBYL.

ART AND ARCHAEOLOGY

PERSIAN ART IN THE PENNSYLVANIA MUSEUM

Despite the necessity for rigid economy imposed by reductions in appropriations, the Pennsylvania Museum of Art in Philadelphia has found it possible to arrange for a series of temporary exhibitions of world art, drawing largely upon its uninstalled authentic interiors and architectural elements from Europe and the Orient to provide the background for the successive exhibitions. The first of these is the exhibition of Persian art and its European influence. A massive carved stalactite dome from a ruined palace in the province of Valencia, in southern Spain, measuring 33 feet on a side, and supported on 20-foot pillars, is the central architectural element of the display, and serves as the focus about which collections of faience, manuscripts, pottery, mosaics, furniture and weaving are disposed.

Unlike the recent great exhibition of Persian art held at Burlington House in London, this exhibition is representative not only of the pure Persian art, but of the Persian influence as it extended itself westward along the margin of the Mediterranean, and thence, in the wake of the Moorish conquests, into the Iberian peninsula and western Europe.

Among the several objects of world-renowned importance are the carpets of the Williams collection, one of which, the "Tree Carpet", is one of the six most perfect examples of the Persian weavers' art now in existence, and which is given place in every volume devoted to the art of ancient weaving. Among

the lesser architectural elements, disposed about the great central dome, and visible in an extending vista through its portals, are the famous Sasanian palace wall from Chahan Takun, near Veramin, depicting a boar hunt; a pair of Egyptian bronze gates from ancient Cairo, representing the Persian influence as carried into northern Africa by the barks of the corsairs and the crusaders, and an Xth century palace wall from Rayy, with its carved inscription to King Toghrul.

GERMANY'S WAGNER YEAR

As 1933 is the fiftieth anniversary of the death of Richard Wagner the composer many of the most important German centres have planned most elaborate music festivals in honor of him throughout practically the entire year. Besides the larger cities and those directly connected with Wagner's works—Bayreuth, Munich, Leipzig, Dresden, Berlin—every city and town in Germany will have its own Wagner music, so the visitor need miss little. The German Tourist Information Office has sent *ART AND ARCHAEOLOGY* a complete calendar and outline of the music, scientific, historical and sporting events the intending traveler may anticipate. This office will be glad to have those who are contemplating a visit to Germany this year make use of this unusually suggestive and valuable information. Please enclose a stamped, addressed envelope for reply when inquiry is sent, and make it clear whether suggestions for itineraries are wished or only definite information as to certain events. Address the Subscription Department, please.

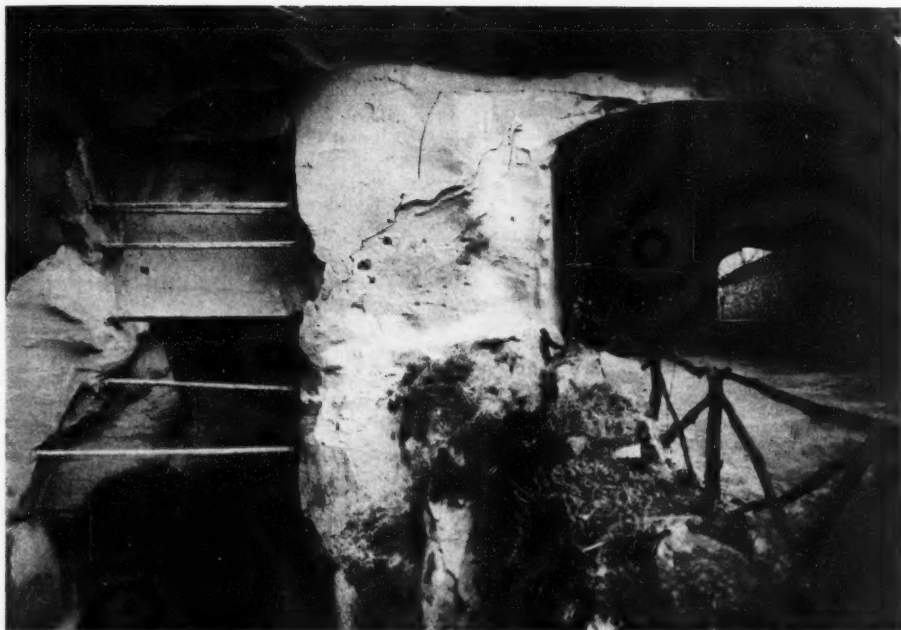
THE PHILADELPHIA ACADEMY OF FINE ARTS SHOW

(Concluded from Page 86)

size which compares favorably for idealism or thought with the best of the paintings. Two works, George Lober's *Sun Dial* and C. P. Jennewein's *Over the Waves*, are fresh and spirited in treatment as well as unusually graceful in modeling, though originality of idea can hardly be ascribed to either. Max Kalish's *Man Power* reverts straight to the Belgian Meunier in type, but is excellently done; but Edmond Amateis's conception of *Circe* makes an unusual, if somewhat too highly conventionalized nude woman kneeling on the back of a snarling, prostrate cat-animal. In the woman's upraised hand is a whip. Perhaps a not too literal-minded jury awarded the piece the McClees Prize for the suavity of its modelling and graceful composition.

It is impossible to leave so large and important a representation of current art as

this 128th Annual without again emphasizing its features. First of all, it makes perfectly clear the fact that nowhere in the world today is better, sounder, more genuine painting being done than right here in Philadelphia and, in general, throughout the United States. More and more, it seems to every open-minded student of painting, the really eager artist is finding his way between the Scylla and Charybdis of mere notoriety and prize-winning to the solid understanding of what art means; and that, not in the sordid sense of pecuniary reward for his effort, but as a cultural force capable of adding beauty and significance to a world already so full of it as to demand the loftiest thinking and most consecrated toil on the painter's part if he is to come worthily to the high plateau where his compeers rest securely.



Publishers Photo Service, N. Y.

THE GROTTTO OF THE SIBYL, SHOWING THE UPPER AND LOWER ENTRANCES.



Publishers Photo Service, N. Y.

THE CORRIDOR OF THE CAVE OF THE CUMAËAN SIBYL REVEALED AFTER 2500 YEARS. THIS PHOTOGRAPH WAS MADE AT ABOUT HIGH NOON, WHEN THE SUNLIGHT FALLS VERTICALLY ON THE FLOOR.

BOOK CRITIQUES

Marko, the King's Son. By Clarence A. Manning with O. Muiriel Fuller. Pp. xiv; 294. 8 illustrations by Alexander Key. R. M. McBride and Co., New York. 1932. \$2.50 net.

Hero-worship and a love for the romantically impossible are so deeply ingrained in all mankind that this volume by Dr. Manning strikes an instant note of response in every reader. The semi-legendary fourteenth-century Marko and his gallant charger Sharats are figures to warm the heart of any boy, be he fifteen or fifty. The authors have made a careful study of their theme, and it is told with the guilelessness and simplicity of a fairy-tale. The interweaving of the ancient Serbian folk-tales with the soberer facts of history is skilfully achieved, and the story makes good clean meat for any lad to chew upon. The illustrations have a flavor quite as exotic as the tale itself.

Ain Shems Excavations (Palestine) 1928-1929-1931. By Elihu Grant. Part I, pp. vii, 84. 28 plates, besides plans and figures in the text. Part II, pp. 90. 23 full-page cuts. Published by the author, Haverford, Pa., 1931-2.

In these two volumes, Professor Grant has begun the definitive publication of the Haverford excavations at Beth-shemesh (Ain Shems). Two volumes remain before the publication is finished. This excavation was organized by the author, with the assistance of Dr. C. S. Fisher, who is one of the foremost field-archaeologists of our time, in 1928, and four subsequent campaigns have amply proved the wisdom of his selection of a site. Dr. Grant has not only organized and directed the excavation, but has also supplied all the funds himself. He has labored with the utmost devotion and the most self-sacrificing industry. The results of the four campaigns are now placed before the student of Palestinian archaeology. The material discoveries are fully documented, though the arrangement is difficult and there is a somewhat disconcerting lack of coördination. We must, however, bear in mind that the author has deliberately set out to present the data, and to allow them to speak for themselves, with as little interpretation as possible. The lack of systemization is, at all events, very much better than the more common failing: a tend-

ency to select and interpret the published material in such a way as to confirm ideas of the author. Since this latter tendency is very evident in certain recent publications in the field of Palestinian archaeology, we can only congratulate Professor Grant on his resolute avoidance of it.

The volumes are well printed and tastefully bound. The plates are numerous and clear. The author often writes in a lighter vein which will make the work interesting to laymen as well as to scholars. We congratulate him on his important publication.

W. F. ALBRIGHT.

Hellenistic Queens: A study of Woman-Power in Macedonia, Seleucid Syria, and Ptolemaic Egypt. By Grace Harriet Macurdy. Pp. xv; 250. 12 Plates. Johns Hopkins Press, Baltimore. 1932. \$4.

Commencing with the early royal women of Macedonia, the author of this interesting and well documented work has sketched the careers and characters of the women who ruled, or influenced the rulers of the three great divisions of the empire bequeathed by Alexander the Great.

Correcting the distorted picture made by writers who have applied to all the vices attributable to only a few, the author finds that the Arsinoës, Laödiceas, Cleopatras and the rest were, with few exceptions, women of reputable character.

These queens of Macedonian blood, from ca. 300 B. C. on, particularly in Egypt, showed a remarkable capacity for ruling and exerted great influence upon the history of their countries. Though naturally inferior to the male rulers in warfare, they proved to be quite their equal in the art of governing.

Perhaps of greatest appeal to the reader will be the sympathetic, yet critical, treatment of the "most splendid" queen of them all, Cleopatra VII of Egypt. This dramatic story alone would make this book worth possessing.

The student of art will also welcome this book for the historical background and because of the illustrations. The latter are of sculpture, coins, and gems which are not reproduced in the general handbooks and histories of art.

J. PENROSE HARLAND.

ART AND ARCHAEOLOGY

Egyptian Antiquities In The Nile Valley. A Descriptive Handbook. By James Baikie. Pp. xxvi; 874. 61 illustrations, 106 plans. Methuen and Co., Ltd., London. 1932.

The author has devoted many years to a study of Egypt. He is well known from previous works, especially a two volume *History of Egypt*. The present book admirably fulfills its title and makes an invaluable supplement to existing guide books on the land of the Nile. It is based on a first-hand knowledge of all the source material, and is a scholarly but non-technical piece of work. It is divided into six books as follows: "The Delta", "Cairo and Environs to the Fayum," "The Fayum to Thebes", "Thebes", "From Thebes to Aswan" and "Philae to Khartum".

All the important temples, pyramids, tombs, obelisks and other antiquities in the various localities are fully described. The more notable works in sculpture and painting are amply treated. Fifty-six pages are given to the chief treasures in the great Cairo museum, while Thebes receives two hundred and forty-eight pages. The illustrations and plans are very clear and add much to the text.

GEORGE S. DUNCAN.

From Here to Yonder. By Marion Nicholl Rawson. Pp. xvi; 308. 80 illustrations. E. P. Dutton Co., New York. 1932. \$3.75.

A compendious, informative book of essays on the early trails and highway life of New England. Mrs. Rawson is an antiquarian whose interest is not confined to the objects of antiquity in New England, decorative or useful things, but rather more to the environment that produced them and customs associated with them. It is a book crowded with information, yet it is contemplative and recreative. It records the very rich material of a well-informed hobby, pursued with great intelligence and made available by an easy, pleasant manner of writing. It is restricted in its geographical appeal, of course, but all who like the flavor of New England can enjoy it.

JOHN PALMER DARNALL.

My Book of History. By Oliver Beaupre Miller, assisted by Harry Neal Baur. The Book House for Children. Chicago-Toronto. n.d. \$21.25.

When young people begin to ask questions about the past, the answer will be found in this

book and in language simple enough for their comprehension. The effort to make the statements up-to-date and accurate seems to have been successful; no serious errors have been noted. Particularly worthy of commendation are the illustrations, not only beautiful but well chosen from the most authentic sources. Of especial interest are the illustrations of objects in American collections.

A. T. OLMSTEAD.

The Four Canaanite Temples of Beth-shan. Part II, The Pottery (Publications of the Palestine Section of the Museum of the University of Pennsylvania, Vol. II). By G. M. Fitzgerald. Pp. v, 43. Plates; 51. University of Pennsylvania Press, Philadelphia. 1930. \$7.50.

This volume, though the second in the series of Beth-shan publications, is the first to be issued. The value of the pottery of Beth-shan for the chronology of the Late Bronze Age in Palestine is so great that we can only applaud the decision to publish this volume first. Mr. Fitzgerald, who has a long experience in archaeological work in Palestine, has produced an excellent piece of work, which will be of great value to students of Palestinian archaeology. One slight modification must be made, both on the basis of material from other sites and of Mr. Fitzgerald's own subsequent work at Beth-shan. The Rameses II level is actually almost all Early Iron I, and should be dated from about the middle of the thirteenth century to the eleventh century B. C., if not down to the early tenth. On the other hand, there seems to be nothing from the tenth-fourth centuries, inclusive; contrast p. 12, above. The acropolis of Beth-shan was unoccupied during this period.

W. F. ALBRIGHT.

The Sights of the World. Erez Israel Palestine. By Luciano Morpurgo. Pp. xi; 264. Luciano Morpurgo, Rome. 1930.

This book is made up of two hundred and sixty-four beautifully engraved illustrations from photographs by the author. The pictures cover important scenes in Palestine and Trans-Jordania. The volume gives a comprehensive view of the cities, villages, hills, mountains, valleys, lakes, streams and customs. It is admirably adapted to give one an excellent idea of the holy land.

GEORGE S. DUNCAN.

ART AND ARCHAEOLOGY

Alexander's Gate, Gog and Magog, and the Inclosed Nations. By Andrew Runni Anderson. Pp. viii; 117. Mediaeval Academy of America, Cambridge, Mass. 1932. \$3. (Monographs of the Mediaeval Academy of America, No. 5)

This is an enlightening and fascinating study of the development during the Middle Ages of a favorite Alexander legend. Alexander built a gate to keep out Gog and Magog; this gate later excluded the Ten Tribes of Israel. At first it was located in the Caucasus; then it was moved north and east. Prof. Anderson traces the evolution of Gog and Magog until we find them on the one hand at Guildhall, on the other (on Mercator's map) up in the Arctic; of the Ten Tribes till they reappear among "Red Indians". The book quotes sources generously, offers an ample bibliography, and provides a much broader introduction to many sides of mediaeval literature than its title would indicate.

C. U. CLARK.

English Romanesque Architecture Before the Conquest. By A. W. Clapham, F. S. A. Pp. xx; 168; 65 plates, 52 illustrations. The Clarendon Press, Oxford. 1930. \$10.50.

This excellent study, which treats the pre-Norman Romanesque, or as we sometimes call it the "Saxon Romanesque", of England is one that very much needed doing. Romanesque architecture in England has always been treated as an introduction to Gothic architecture and, as a result, its importance and real value as an index to English life of the time have been very much minimized. The author has here gathered together practically everything definitely known about English Romanesque architecture previous to the Conquest, prefacing his study in England with an introductory chapter on early church building on the Continent. The book is well done and a real addition to the literature of English architecture.

R. NEWCOMB.

The Excavations of the Egyptian University in the Neolithic Site at Maadi. First Preliminary Report (1930-31). By Oswald Menghin and Mustafa Amer. Publication no. 19, Pp. 65. 78 plates. Cairo. 1932.

Of all the known prehistoric sites in the neighborhood of Cairo, the two most important are El-Omari, partially excavated by Père Paul Bovier-Lapierre, and Maadi. In the preparation of their report on Maadi, Menghin and

Amer were assisted by K. Bittel, who described the stationary finds. All the evidence goes to show that the region had a greater rainfall in Neolithic times than it has at present. The large quantities of corn found during the excavations justify this conclusion. Maadi was a camp; thus far no cemetery has been found in connection with it.

The character of the relic-bearing deposit and of its contents is such as to indicate a long uninterrupted period of habitation. The criteria used to prove that Maadi is of a later date than Beni-Salame are, for Maadi: the intensive use of copper; highly differentiated character of the pottery; and complete lack of stone axes. Maadi is classed as late Neolithic—about 3,000 B. C.

Although there is much digging still to be done at Maadi, valuable evidence has already been gained concerning the vast changes in the culture of Lower Egypt since the Merimde period (4,000 B. C. and more), as represented by the Beni-Salame and Fayum discoveries. Sufficient evidence has been gleaned to prove the Maadian to be a well defined group within the Neolithic evolution of the Nile Valley.

GEORGE GRANT MACCUDRY.

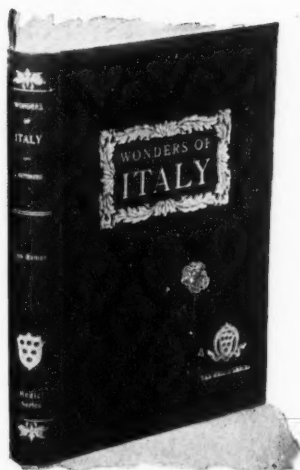
THE PERSEPOLIS DISCOVERIES

(Concluded from Page 92)

and a modern visitor walking along it can look over into the houses. Through the doors, and the earliest known windows ever found, one can see mural decorations of red ochre still discernible on the walls. Still standing about on the floors are household utensils of pottery, fireplaces with burned clay fire-dogs still in position, and pottery vessels still containing the remains of food.

The polychrome designs and motifs painted on the pottery mark a new chapter in the history of prehistoric art. Dr. Herzfeld says, "With the exception of some potsherds of the Stone Age in Babylonia, the finds that have come out of this Stone Age hill by Persepolis both in age and in beauty throw everything later into the shade." "Such remains," adds Dr. Breasted, "disclose to us the earliest prehistoric ancestry of the civilization which reached its culmination in the palaces of Persepolis."

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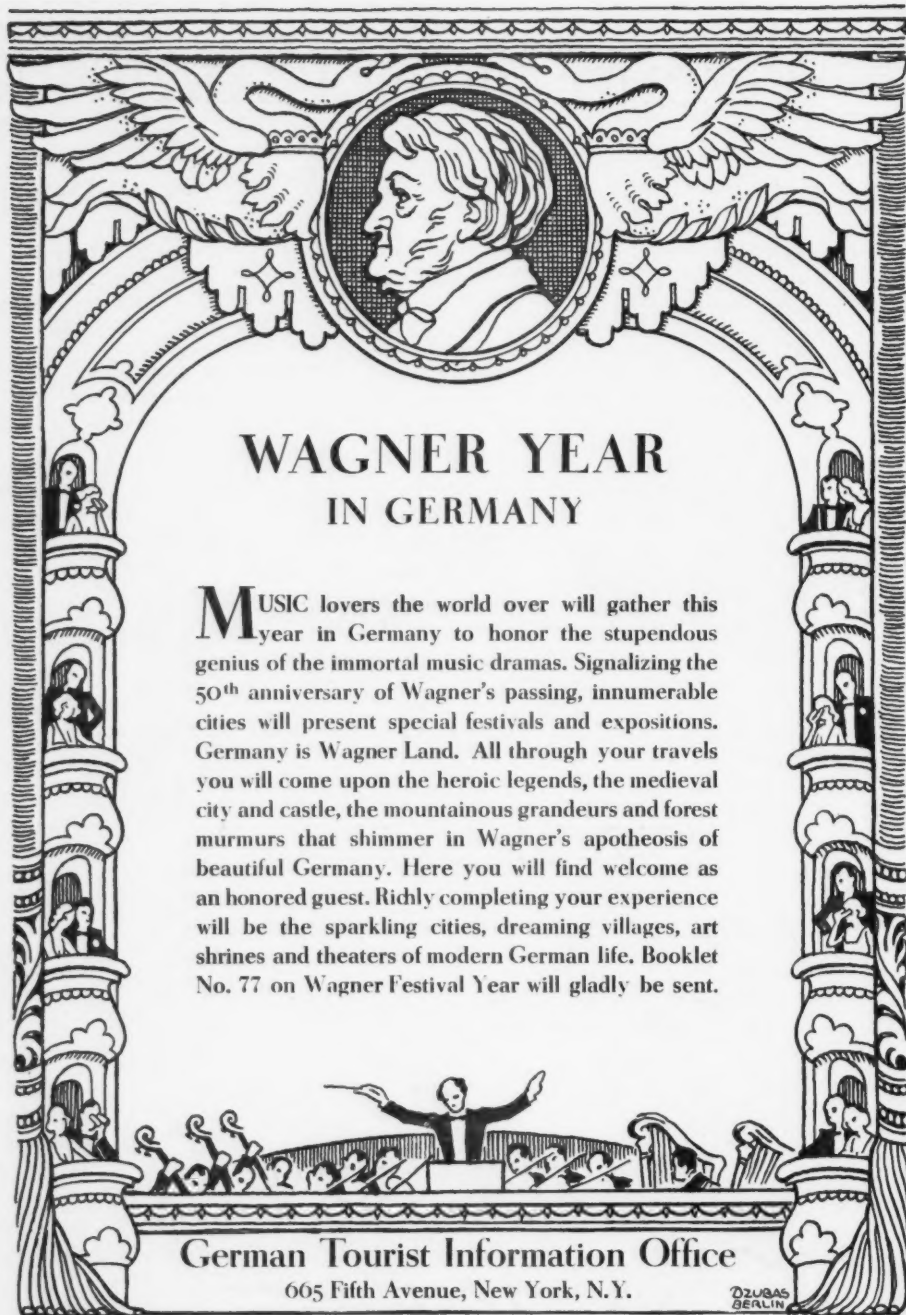
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